

IN THIS ISSUE: PERSONAL GLIMPSES OF PAGANINI—HIS LIFE IN PICTURE AND DOCUMENT (PART II)

MUSICAL COURIER

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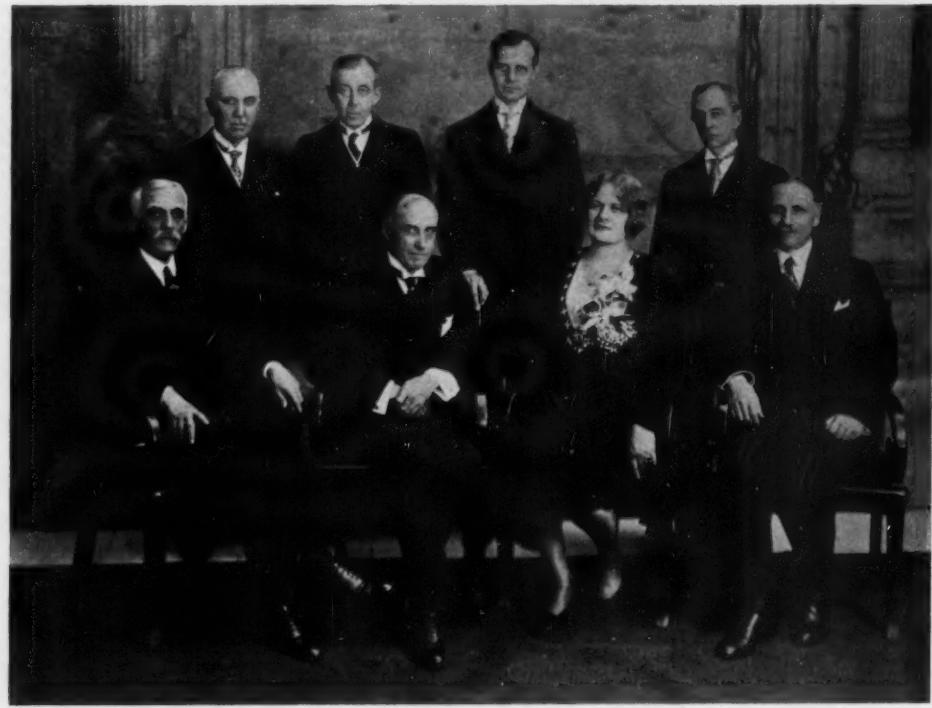
Dai Buell

Who, Returning from Successes Abroad, Will Give a Recital at Town Hall, New York, on Tuesday Afternoon, November 20, Including Compositions Which Found Especial Favor on Her Spring Programs in London and Paris. Miss Buell, Who "Forcibly Recalled the Late Teresa Carreño," According to a Recent London Review, Will Sail in February for Extended Bookings in Germany, Holland, England and France.

MUSICAL COURIER



ANNE ROCKEFELLER,
concert pianist, who will be heard in Asbury Park, in
the Women's Club Series, in January. Miss Rockefeller
has appeared in recitals and concerts for several seasons,
winning excellent criticisms from public and press alike
wherever she has appeared. (Apeda photo.)



GINA PINNERA,
soprano, photographed at the annual Founder's Day ceremonies of Carnegie Institute in Carnegie Music Hall, Pittsburgh, Pa., with Secretary of the Treasury Andrew W. Mellon as the principal speaker. Those in the above picture are, left to right: (first row) Secretary Mellon; Colonel Church, president of the Institute; Gina Pinnera, who sang, and Marc Peter, Swiss minister; (standing) R. B. Mellon, Senator David A. Reed, Dr. Albert E. Day and A. K. Oliver. (Trinity Court Studio photo.)



WILSON LAMB,
vocal teacher of East Orange, N. J., many of whose
pupils are singing professionally with success. He is
also the organizer and director of the "Most Proficient
Negro Choir in America." This teacher is well estab-
lished and has a large class of pupils.



CORLEEN WELLS,

concert, opera and oratorio soprano. One of her most recent appearances was with the Troy Vocal Society, Troy, N. Y., on November 1. Future dates include an appearance with the Schubert Club in Schenectady, N. Y., on November 21; a performance of the Elijah in Paterson, N. J., November 27; an appearance as soloist with the Flushing Oratorio Society in Flushing, December 12; a performance of Stabat Mater in New London, Conn., January 6; and an appearance before the Friday Morning Musicales at the Hotel Roosevelt, New York, some time in February.



**MIRIAM BOHUNEK
AND RUTH KAUFMAN,**
ten-year-old pianists of Chicago, who are scholarship pupils of Ethel Leginska and Lucille Oliver. They will play the Carnival of Saint-Saëns for two pianos and orchestra at the children's concerts of the Boston Women's Symphony Orchestra on their fall tour.



ALBERTO JONAS,
the distinguished pianist, pedagogue, writer and author
of the Master School of Piano Playing, and his wife,
photographed in Moorish costumes in the world famous
Alhambra in Granada, Spain. This rare distinction was
accorded Mr. and Mrs. Alberto Jonas during their recent
tour through Spain. (Photo by Linarc.)

**LUILLA
MELIUS,**
with her Swiss
guide en route
to climb the fa-
mous Rosetche
Glacier, one of
the highest
points in the
Alps. This
photograph was
taken in August
while the singer
was abroad.
Mme. Melius is
already launch-
ed on a busy
season.

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MUSICAL COURIER

NEW YORK, THURSDAY
November 15, 1928

La Argentina Scores Brilliant Triumph

Spanish Dancer Enthusiastically Applauded and Even Cheered by Representative Audience—Likely to Become The Vogue—Past Mistress in the Use of the Castanets—Series Probably Will Be Extended to Meet Demand.

New York paid homage to a new and brilliant visiting artist, La Argentina, on Friday night, at Town Hall. Judging from the ovation she received, even before she had tapped a toe or clicked her mighty castanets, La Argentina will be

resound with fire and passion, and again cajole or express infectious humor. One has to see La Argentina and to hear her use the castanets before he can fully realize the spell of this combination.

La Argentina cannot be called beautiful; but her pale face holds one with its varying expressions. Her body is lithe and graceful, and she moves across the stage with a fascination that does not wane until the end. The eye is treated generously with an array of exquisite costumes from the house of Callot Soeurs and one or two specially designed by others.

La Argentina is a fine comedian. This she revealed in several dances, notably a Peasant Dance to music by Guerrero, which had to be repeated. Charming, too, was the Gypsy Dance to the sonatina (Halffter-Escrive) and the ritual dance "for driving away evil spirits" to de Falla's ballet music, which proved colorful to the extreme.

La Argentina's art is refined. It is purely expressive of her emotions. Whether she undulates her hips or lifts a shoulder, it is always in perfect rhythm to the music, which is of the best selection. She is never vulgar or too sensuous. Her dancing was done to the piano accompaniments of Carmencita Perez, pianist of the Royal Spanish Court, who played admirably. But the piano is too thin an accompaniment for a dancer of this type. One frequently missed the orchestra's color or even that of a stringed quartet. Even a single guitar would have been welcomed. Musical interludes would be appropriate in the spaces of time consumed by the dancer in her changes of costume.

A less skilled artist than La Argentina might have suffered from the meagre accompaniment afforded by a lone piano, but in her case the lack of support seemed only to emphasize the magnetic spell she wove.

Ganna Walska to Tour in Concerts Under C. L. Wagner

Ganna Walska, colorful figure in the music world, is to make a tour of the United States in concert. Mme. Walska recently returned to America after quite a long absence in Paris. Charles L. Wagner has contracted the artist for this tour whom he will present as "A Singer with Personality."

Mme. Walska will appear in Chicago about the middle of December and in New York around Christmas time. Her season will open in Binghamton the week of December 3, with Washington following on December 10.

Associated with Mme. Walska, on this tour, will be Giovanni Martino, basso of the Metropolitan Opera Company, and the always popular Walter Golde, as accompanist.

American Premiere of La Campana Sommersa, November 24

Gatti-Casazza announces that the first performance in America of the opera in four acts, *La Campana Sommersa* (The Sunken Bell), libretto by Claudio Guastalla, taken from the drama by Gerhart Hauptmann, music by Ottorino Respighi, will take place at the Metropolitan Opera House, on Saturday afternoon, November 24. Ottorino Respighi,



Nickolas Muray photo

LA ARGENTINA,

Spanish dancer, who received an ovation at Town Hall on Friday evening, November 9, at the first of a series of five recitals here. La Argentina is at present the new topic of music lovers' conversation.

the vogue for sometime to come, and crowds will flock to her remaining recitals of the Spanish dance. Undoubtedly the series of five will be extended to accommodate all those who are already planning to see her. One thing is certain—La Argentina enjoyed a real triumph at the hands of the audience, which cheered, waved and applauded insistently.

As Segovia charmed last season with his guitar, so does La Argentina with her castanets. Rarely has one heard them so wonderfully manipulated. In La Argentina's hands they are made to do remarkable things. They express in an uncanny manner what emotions the dancer feels whilst performing various original conceptions. Now they purr, then

Pennsylvania Grand Opera Company Revives Anton Rubinstein's The Demon

Work Melodious But Antiquated—Maria Koussevitzky Scores

Like many another work of Anton Rubinstein, whose transcendent fame as a pianist overshadowed his prolific efforts as a composer, his opera, *The Demon*, first produced in St. Petersburg over fifty years ago, sounds old-fashioned to modern ears. Despite its facile melodiousness and the strongly dramatic tenor of its story, the Demon, revived by the Pennsylvania Grand Opera Company at the Philadelphia Academy of Music on November 7, will in all probability be relegated to repose in the archives of yester year.

Constructed on a pretentious scheme, the opera consists of a prologue, five "pictures" and an epilogue. From a literary standpoint it is well constructed and offers ample scope for a composer of real dramatic instinct—but that quality is unfortunately lacking in the musical setting of the essentially melodious and correspondingly shallow Rubinstein. The form of the old Italian opera predominates—a succession of arias introduced by recitatives. Though the story would seem to call for it there is comparatively little action.

The Prologue, in which appear the Angel and the Demon, with an invisible chorus, was very well done. The scenic effects were particularly good, and the chorus did its best work of the evening at this time. Anna Savina (the Angel), and Nicolas Schwartz (the Demon), did some excellent singing. Miss Savina, whose part in the opera is purely vocal, acquitted herself most creditably throughout. Mr. Schwartz, whose role also calls for little acting in the Prologue and first three pictures, displayed a voice that is rich and vibrant with feeling. In the last two pictures he rose to considerable dramatic heights.

The other outstanding part, that of Tamara, was splendidly taken by Mme. Maria Koussevitzky, who used her beautiful

soprano voice with consummate skill. Her entrance song was one of the high spots of the performance, though her entire presentation of the role, both vocally and dramatically, was of a high order. The part is difficult, including as it does the necessity for portraying the effects of the supposedly invisible Demon, as well as many other features which are not easy to convey to an audience. It was just in those that she was particularly effective. She was accorded many enthusiastic curtain calls.

Stanislao Vesta as Prince Sinodal, sang his short part with ease and assurance, displaying a tenor voice of good quality, while Michael Shvetz, as Prince Gudal, showed a voice of fine power. N. Kondraty as the Old Servant, Lidia Koretzky as the Old Nurse, and Max De Schauensee, as the Messenger, took their parts well.

The spirited work of the chorus was enhanced by most appropriate and colorful costuming, and the ballet, under the direction of Mikhail Mordkin (he was also premier danseur) was very effective, especially in the third picture. Besides Mordkin, the solo dancers were Sergeeva, Crockett, Dollar, Valodden, Cody, Matthias and Kenneth.

At the conductor's desk was Fabien Sevitzky, husband of Mme. Koussevitzky. Mr. Sevitzky, well known as conductor of the Philadelphia String Symphonietta, is Russian by birth, and as such he was thoroughly in sympathy with the intentions of librettist and composer. He exercised a sure grasp of the formidable work, giving attention to every detail and at the same time conserving a proper perspective of the whole. His presence before the curtain together with the principals was repeatedly insisted upon by the audience.

M. M. C.

the composer, will arrive in New York to attend the performance.

The opera has been musically prepared and will be conducted by Tullio Serafin; the mise-en-scene is by Wilhelm von Wyndham; the chorus has been trained by Giulio Setti; the scenery has been designed and painted by Joseph Urban. The cast will be as follows: Rautendlein, Elisabeth Rethberg; Madga, the Belcaster's wife, Nanette Guilford; The Witch, Julia Claussen; The Neighbor, Philine Falco; First Elf, Aida Doninelli; Second Elf, Ellen Dalossy; Third Elf, Merle Alcock; Heinrich, the Belcaster, Giovanni Martinelli; Nickelman, the Old Man of the Well, Giuseppe DeLuca; The Faun, Alfonso Tedesco; The Priest, Ezio Pinza; The Schoolmaster, Louis d'Angelo, and The Barber, Giordano Paltrinieri.

A New Symphony Orchestra for Chicago

Andre Skalski the Conductor

Chicago is to have a new orchestra. Andre Skalski, internationally known pianist and conductor, has organized a symphony orchestra of his own, which will make its debut at Orchestra Hall, on November 21. Seventy of the finest artists chosen from available thousands in Chicago will comprise the new organization, in which only the individual excellence of the musicians has been considered without regard to nationality or sex. Its aim is to give to Chicago first rate orchestral performances on the lines of the Walter Straram Orchestra of Paris.

The aim will be quality—not quantity of concerts. It is proposed to augment the orchestra gradually until it attains the number of 110 or even 120 musicians—probably the largest orchestra in Chicago.

The music to be played will consist of the masterpieces of all times and all nations. However, in the selection of the numbers for the programs Mr. Skalski will endeavor to present music the appeal of which will be instantaneous. His aim is to give such music as to please even the proverbial "man in the street" or even the "tired business man"—music without annotations, without need for the audience to read through many volumes to be able to understand it.

Andre Skalski has occupied prominent positions as conductor both of symphony orchestras and grand opera. His last important engagement was as conductor of the New South Wales State Orchestra of Sydney, Australia, and as musical director and first conductor of the Royal Carl Rosa Opera Company of London, England.

The first concert of the new orchestra will be purely orchestral in character, centering the interest on Mr. Skalski's performance as a conductor. On future occasions there will also be heard first class soloists, both vocal and instrumental.

Nettie Snyder Returns

Nettie Snyder returned from Italy on Friday on the *Conte Grande*. She is now going to St. Paul, Minn., for a short stay and will then return to New York to resume her musical activities at her studio.



BERTA GARDINI REINER

frequently enjoys a jaunt in Central Park with her faithful companion, Mme. Reiner recently opened her own school of singing in New York, called the Etelka Gerster School, and is already embarked upon a busy season. (Photo by Underwood & Underwood)

PERSONAL RECOLLECTIONS OF OSCAR G. SONNECK

The writer of these lines, who prefers to remain anonymous, is probably one of the oldest American friends that Sonneck had. This friendship started in Germany about thirty-five years ago when both of us were students in Munich. We were about the same age, and, though differing widely in our ambitions, found a good deal in common in that we both had questioning minds. We liked to discuss things, and there were times when our enthusiasms were in accord, while at other times those enthusiasms were widely divergent.

One of the things which, in later life, seemed to be carefully hidden by Oscar was this enthusiasm that he had in his student days, an enthusiasm based not upon knowledge but rather upon impulse and perhaps friendship. Sonneck was curiously warm-natured, a fact that some people will be inclined to doubt, for he had very little personal demonstrativeness, and often gave the impression of lack of sympathy, an impression heightened by the fact that he was always extremely plain-spoken, even with his best friends. In those Munich days he had likes and dislikes that were certainly not the result of the cold, calculating reason and the deep, scientific investigation which made his life's work so valuable, and I recall now that sometimes he would show me manuscript compositions of some of his friends and would enthuse over them in a way that was altogether astonishing, considering the actual value of the works themselves. He also would fall into enthusiastic study of one or another branch of music, but, unlike most impulsive enthusiasts, would prosecute it to an ultimate end, whether he ever made use of it in after life or not. In a good many cases he did not make very much use of such studies. Composition, for instance, was thoroughly learned, but he wrote little music, and what he did write suffers to some extent from the fact that he apparently acted to himself, during the moment of creation, like an outsider observing the scientific actions of an automaton. That sentence seems rather confused, but it comes as near as possible to describing what I seem to feel. Oscar, for instance, hated the chord of the Ninth, and certain other chords and progressions which my memory has not retained sufficiently to mention by name; and, just because of this dislike, he would introduce these chords into his compositions in a satirical manner. Naturally, the meaning would be quite incomprehensible to any one who was not let into the secret; and, of course, that is not the way one sets about writing emotional music. Yet Oscar's compositions were interesting, and it is really a pity that they are not better known. It seems to me fair to say that he was a composer in spite of himself, and I think it very probable that if he had prosecuted persistently this one of his many potentialities, he would have done worthwhile work in it.

Speaking of composition, if there was in this world one thing which used to arouse Oscar to anger, it was as the amateur composer, and especially the American amateur composer, who would write his work at the keyboard, or with a foot rule, so to speak, without first attaining the thorough technical knowledge Oscar felt to be so vitally important, and then would get these works performed and be acclaimed as "the hope of America." Many a time have I stood on a corner after a concert where some such work was heard, and listened to Oscar declaiming in passionate and bitter tones against this sort of charlatanism.

One of the things that I recall from the Munich days was a walking tour through the Bavarian Highlands, and in later years it came back to me as an example of the Teutonic persistence which was the chief cause of Oscar's success. On that tour Oscar's feet, unaccustomed to long hikes, soon became sore, and must have given him some unendurable anguish. But he was not a quitter and insisted, in spite of the protests of his companions, in continuing

throughout the entire trip, without either shortening it or making it disagreeable on the way.

* * *

There was another American, a student of philology, in Munich at the same time, and later in Heidelberg, who was an intimate mutual friend of the two of us. He, unfortunately, overworked, and Oscar and I had the sorrow of watching an extraordinarily brilliant mind gradually fall into decay. For a long time this friend wrote interminable letters to both of us from the sanitorium where he was confined, often with such lucidity that one could scarcely credit his mental condition until some peculiarity would reveal it. This, as I happen to know, was a source of continued grief to Oscar for many years, until he finally determined not to read the wanderings of his friend, and so succeeded in some measure in dismissing the matter from his mind.

I remember visits to Oscar's room in Munich, and how he showed me there some scores written by his friends, with pages crowded full of such a mass of notes as would be difficult even for the greatest expert to decipher. Oscar used to be lavish in his enthusiastic praise of this music, but I imagine, looking back upon it from the perspective of years, that it was probably either friendship for the composer or the complexity of the scores themselves that engendered his enthusiasm.

I left Munich and was absent from Germany for a year or more. On my return, I met Oscar again in Frankfort—I think it was just before his Italian year—and I recall vividly a farewell dinner that he gave to his friends, men of his own age and with interests similar to his own. It was in the beautiful Sonneck residence and was an altogether distinguished affair.

After this I lost sight of Sonneck again for a year or two, and then met him by accident in Boston. If memory serves, I ran into him in the public library, where he was at that time already deep in his profound study of Americana. I remember that I was not surprised when he told me of the work he was doing, and I remember also that he told me that he would have been quite unable to undertake it had it not been for the fact of his material independence. It was not at that time necessary for him to earn his living, but far from being a waster throwing his time away in pleasure or dissipation, he took advantage of his financial independence to devote his entire time to the study which ultimately brought him fame, if not fortune.

He was at the time rather discouraged because he could not see what he would ever be able to do with manuscripts of the sort he was piling up. Oscar had a curiously humorous way of expressing his discouragement, even when it amounted almost to despair. All his life long, at least through all of the long years of our friendship, he would jokingly tell me of this or that trouble, sometimes large and sometimes small; and I came to realize finally that it was the small annoyances of life, and not the large difficulties which might be met and overcome, which troubled him the most.

A good many years passed, and during the time that Oscar was with the library at Washington and I was moving about in this country and Europe, my contacts with him were limited to an exchange of very rare letters, always upon some subject which was of momentary interest, either to me or him. Finally, we both took up our permanent residence in New York, and our friendship took on a queer phase which was in many ways thoroughly delightful. Our meetings were rather frequent, but also rather frequently accidental. We would encounter each other at a concert or musical gathering, and would then embrace the opportunity for extended conversation, and I believe I knew pretty well the tenor of his thoughts, as he did mine, except

those regarding certain personalities which neither of us ever touched upon. I also always found in his office a warm welcome, and I made it a habit to drop in there whenever anything arose which might be of interest to Oscar, or when I felt myself in need of sympathetic companionship. I think, in the last years, we became more intimate than we ever had been before, and I certainly got to realize Sonneck, the bigness of the man and his extraordinary mentality, better than I had in earlier years.

* * *

When Sonneck was twenty, he was a curiously boyish young man, and he had a curious sort of dual nationality. To Americans living abroad, and to Germans, he seemed thoroughly American in spite of the fact that his parents were both German, and equally in spite of the fact that he had lived most of his life over there. But to Americans in America, as I found out later, he often seemed thoroughly Teutonic. In recent years I have heard the remark again and again that Sonneck was thoroughly and unchangeably German. It never occurred to me during our student years to consider him anything but American, and he once told me of a rather illuminative remark which he felt also had a certain significance in his connection with a possible idiom for American music. He said that, somewhere in Germany in a music class which he attended, some MacDowell was played, and that one of his fellow students said to him, "Das klinkt wie Sie sind," which means, as near as it can be translated, "That music sounds like you," or "that music sounds like what you are." Sonneck seemed to feel that an American idiom was sure some day to arise, and he expressed the utmost scorn for the idea that it would be developed from the idiom of the Negroes or of the Indians.

In later years, although Sonneck seemed to be robust, and was certainly robust in appearance, the delicacy which was evident when he was a young man seemed to have gradually increased, and he felt some anxiety about himself. He said to me a year or two ago, "Something is the matter. I wish I knew what it was." He went to Europe for cures, and had several very thorough examinations, but, I believe, without getting any definite result or benefit from either.

The fact is that he was an interminable worker. I have never known anyone who was so irresistibly energetic as he was in his work, and so entirely lacking in any energy in the field of play. Since his tragic end I have tried my best to think back to our student days and to recall what pleasures he indulged in, and I must acknowledge that I can think of none. I have an idea that Sonneck simply wore himself out with work, and that he was in no condition to stand an illness such as that which finally took him from us.

As to his character, it was altogether fine, and the more he matured, and the better I knew him, the finer I found it. In view of that incontrovertible fact, it was really surprising that he would allow himself to be annoyed by little insignificant slights from little insignificant people, as he certainly often was. I used to urge him to forget such things and to dismiss them from his mind, but he did not find it easy. Another thing that was extraordinary about him was the fact that, although easily hurt and decidedly thin-skinned himself, he had apparently no conception of the fact that things he might do or say or write—particularly the latter—might hurt his friends, associates and the people with whom he was brought into contact through business or other interests. His frankness was often appalling. He once wrote me a letter that, had I not known him as well as I did, would have roused my bitter ire, but I knew him, and I knew that he meant no harm and that the letter was not a personal reflection on me, but a reflection on the thing that he was criticizing. I wrote him a humorous reply and he sent me an equally humorous reply in return, and therewith the incident was closed.

But that was not always the case, unfortunately, and sometimes his impersonal criticisms were felt to be personal, and, coming from so eminent a source, hurt in a way of which Oscar himself had not the smallest idea, I am sure. I am equally sure that if he had had the least idea that he was hurting anybody, he would not have done so, for he was always kind and courteous and his apparent lack of consideration was simply the failure of the scientist to sympathize with the feelings of the fly whose legs he was pulling out in the dissecting room.

One thing I never could understand about Oscar was his taste in modernism. He would praise to the skies some things that I thought simply dreadful. Which of us was right only the future can tell, but, at all events, I found argument with him quite futile, and when he had made up his mind that something was good or important, he appeared to be quite unchangeable. I often think that he judged such things from what he conceived to be the composer's sincerity. In other words, if a work were the sincere utterance of the composer's feeling, it seemed good to Oscar. If not, he would become bitter in his denunciation of what he termed the composer's charlatanism.

In closing, let me say that it was his sincerity that made his character so fine. There was never any pretense about him, and he hated pretense in others.

Karl Krueger's Plans

Besides the Metropolitan Theatre concerts and the six Young People's concerts, the Seattle Symphony Orchestra, under the direction of Karl Krueger, will be heard in a series of four programs in the Civic Auditorium, that city. This house will seat virtually six thousand. Programs for these concerts will include the more familiar classics—those loved by the people of all ages. Prices have been kept down to a minimum. The orchestra will be assisted by the newly organized Seattle Schola Cantorum; colorful ballets will enhance the program; and local soloists will be heard at the Auditorium concerts.

Tibbett on Concert Tour

After finishing with flying colors in the opera performances in San Francisco and Los Angeles during the fall, Lawrence Tibbett is now enjoying a successful concert tour of America prior to fulfilling his regular number of engagements this winter with the Metropolitan Opera Company.

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Mme. Maria Jeritza as she appeared at the Metropolitan Opera House on November 6th in the American premiere of "The Egyptian Helen", the new opera by Richard Strauss which he composed for Mme. Jeritza and which he conducted at its premiere in Vienna last June when Mme. Jeritza sang it for the first time on the occasion of Dr. Strauss' birthday.



Photo Setzer, Wien

MARIA JERITZA

Management: METROPOLITAN MUSICAL BUREAU

33 West 42nd Street, New York City

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Knabe Piano

November 15, 1928

THE ORIGIN OF SCHUBERT'S MAID OF THE MILL

Verses First Written as a Game—Why Wilhelm Müller Wrote Miller Songs

All over the world people are celebrating Schubert's centenary, but very few know as much as the name of the poet whose verses Schubert loved to set. The fame of Wilhelm Müller, who, as a youth, wrote the texts of the famous Maid of the Mill cycle and many other of Schubert's best known songs, has been quite absorbed by that of the great composer. But he should be called to mind, especially at this time, for it was not by mere chance that Schubert chose to set so many of Müller's verses. Their simplicity and freshness were bound to appeal to Schubert's genius, and it seems tragic that Müller who, like Schubert, died young, never knew of the music that brought immortality to his rhymes.

The origin of this masterpiece is very curious. It was nothing more nor less than a round-game played by a company of young people during the winter of 1816-17. Wilhelm Müller, then a young student of the Berlin University, often visited the house of the states-council, von Staegemann, which was renowned as a center of artistic and literary aspirations. The younger members of that cultured circle gathered around Hedwig, the charming daughter of the house, who had inherited from her parents a gift for writing verse,

a gift which she loved to practice. Since most of the young people belonging to her set were also talented in this line, the composition of poetry eventually became a sort of sport among them.

It was the epoch of romanticism in Germany, the time the literary drawing-room flourished. But this gay company of very young people took a much livelier and more amusing view of literature than most of the contemporary circles. At first they held regular rhyming matches and later decided to write a short musical play—a species that was then becoming the fashion—drawing their inspirations from the old German popular songs, in which the lovesick miller is the most typical character.

The play was to be called Rose, the Miller's Bonnie Daughter; Hedwig v. Staegemann was to play the leading role, and Wilhelm Müller, because of his name, was to play the part of a young miller. His friend the painter, Wilhelm Hensel, was to be a hunter and Hensel's sister, Luise, a young gardener; there were also a knight, a fisherman and several other characters. They all courted the beautiful Rose, who, for a long time seemed to grant her favors impartially, but who finally, at the May Festival, sank into the arms of the hunter, fascinated by his costume of woodland green. This grieved the young miller so deeply that he drowned himself in the mill brook and Rose, torn by regrets, followed him.

This plot was prearranged and each character had to write his own songs. Vivacious, light-hearted Hedwig was well suited to the role of the beautiful, coquettish heroine; Wilhelm Hensel, who was of a similar temperament, gaily sang the hunter, and his pious sister made a gentle and tender young gardener. But the songs of the miller were by far the best, in fact, the only ones that brought real life and passion into the simple play. His part gradually took on a far greater importance than had been originally intended, and so it was that a few years later Wilhelm Müller was able to separate his songs from the others and have them printed independently. Although he altered some details and added a prologue and an epilogue, what finally reached Schubert was still essentially the set of verses from Rose, the Miller's Bonnie Daughter.

Thus it happened that a game, so simple and romantic that we can scarcely understand how young people could keep themselves amused with it an entire winter, gave birth to a masterpiece of imperishable charm.

DR. MARIE NORST.

Royal Dadmun Triumphs in Boston

On November 1, Royal Dadmun's baritone recital attracted to Jordan Hall an audience which, for size and enthusiasm, has rarely been equalled in that ancient temple of Boston music. And little wonder; for in point of vocal technic Mr. Dadmun delights the connoisseur and instructs invaluable the young student. Possessed of an accurate



KATHERINE BACON, who will give a special Schubert recital, Town Hall, New York, Monday afternoon, November 19, celebrating the 100th anniversary of the composer's death. She will play the Sonata in G, Laendler, three musical moments, and the Wanderer Fantasy. (Mishkin photo.)

and powerful tone, he knows every art of the trained singer; and the skillful use of that knowledge, together with a sound general musicianship, is largely responsible for Mr. Dadmun's unusual popularity. His diction, even in dialect songs, is impeccable; his phrases are neatly rounded; and throughout his extensive range he is capable of power, warmth, sweetness, according to the demands of the song.

The program includes songs as varied as Gretchaninoff's Over the Steppe and the Kentucky mountain folk tune, Sourwood Mountain; but in none of them did Mr. Dadmun sacrifice technic to expressiveness, rather fashioning his skill into a means of achieving a more complete expression of the song's meaning. Dorothy Burchard Mulroney, a sage and talented accompanist, has long been associated with Mr. Dadmun. Mrs. Mulroney teaches the piano at her Springfield studio; and Mr. Dadmun, in his weekly visit to Springfield, uses the same studio for singing instruction. Accordingly, the two have worked together and have developed into a consummately polished combination.

Victor Wittgenstein Dates

Victor Wittgenstein, pianist, appeared with success on November 13 at Wellesley College. Coming dates include November 16, McGill University, Montreal; 18, Toronto University; December 7, Ethical Culture Society of New York; 10, New York recital at Engineering Auditorium; the last week of February, the date as yet undetermined, at Howard University, Washington, D. C.

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Gift for the making of song-moods. Creates lovely auras of atmosphere about him and his songs. Mr. Wolfe is an artist. . . . He is a delight to hear. *N. Y. Telegraph*

Interpretative gifts and a sensitive delicate style. *N. Y. Herald Tribune*

Clear enunciation, knowledge of style, sense of legato and instinct for grace in delivery. *N. Y. Telegram*

Excellent diction, sensitive respect for moods of song. *N. Y. World*

Clear diction, an easy transition into the head voice, neat phrasing and the requisite taste for music of diversified character. *N. Y. Evening Post*

Dr. De Koos, of Holland, has engaged Mr. Wolfe for an extensive European tour including appearances in Cologne, Hamburg, Vienna, Prague, Amsterdam, Hague, Copenhagen, Oslo, Stockholm.



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FOUR STATEMENTS that tell a story

HERALD TRIBUNE
NOVEMBER 5, 1928

Gigli Cheered At Opening of Recital Season

Metropolitan Tenor Offers
Phonograph Repertoire;
Wins Century Audience

Several thousand people were put in the best of humor yesterday afternoon through the efforts of Beniamino Gigli at the Century Theater. This was Mr. Gigli's first recital of the season, although he has already had one operatic performance at the Metropolitan Opera.

It may be said at once that this popular tenor was never in better voice, or to express it more accurately, he has never sung better. His tones were modulated with artistic restraint and were finely pointed and produced with an absence of effort which should be the envy of every contemporary.

Offers Phonograph Repertoire

The program was in popular vein, beginning with "Oh, Paradiso" from "L'Afrique," to establish the keynote of the afternoon. There were, indeed several real songs upon the list by Donaudy, Carnevali, Rachmaninoff and others; songs upon which Mr. Gigli lavished some of his most beautiful and careful singing, but for the applauding masses the arias were the thing. What the program omitted Mr. Gigli supplied in the way of encores until it seemed that no favorite of the phonograph repertoire had been ignored. He brought down the house with "Le Donna e mobile" after his first group, and a roar of delight greeted the last number on his program, "Vesti la giubba" from "Pagliacci." He seemed in inexhaustible amiability of spirit and his audience reacted with wreaths of flowers, friendly laughter and salvos of applause. As assisting artist Margaret Shotwell, a youthful American pianist, played acceptably, but with many superfluous mannerisms, two solo groups which included works by Debussy, De Falla, Albeniz and Liszt.

NEW YORK TIMES
NOVEMBER 5, 1928.

GIGLI APPLAUSED BY VAST AUDIENCE

Metropolitan Tenor's Admirers
Provide a Path of Roses on
Stage at the Century.

Beniamino Gigli of the Metropolitan sang to a packed audience of 3,800 persons in the Century Theatre yesterday afternoon, with many persons seated on the stage. Admirers had provided a path of roses through which the tenor advanced to the platform's edge for his songs and recalls.

To the "Paradiso" from "Africa" and the favorite "Pagliacci" air in his print, will be added among many encores "Donna E Mobile" from "Rigoletto" and others from "Bohème," "Flavia" and "Tosca." Mr. Gigli pleased more discreet hearers by artistic restraint of lyric style shown in some of his lighter songs, including a surprising last encore heard in breathless silence after two hours of singing.

Margaret Shotwell of Omaha appeared for the first time here as solo pianist with Gigli, playing with fleet and facile touch a group from Debussy, Albeniz and De Falla, and later from Liszt. She encored the "Mephisto Waltz" with Mendelssohn's "Spinning Song." The accompanist for the tenor's popular Italian repertory was Miguel Sandoval.

MORNING TELEGRAPH
NOVEMBER 5, 1928.

GIGLI SINGS

The Century looked like a political mass meeting yesterday afternoon when Beniamino Gigli appeared in recital. The stage, with a sea-green background, was occupied by enough people to fill most recitals, and the regular auditorium had standing room only.

Further, there is no doubt that those present were brought to the point where nobody can ever shake them in their belief that Gigli is the greatest operatic tenor in the world. They were not content to applaud in the usual way; they gave Gigli the salute administered at Madison Square Garden to Governor Smith. They made him sing countless encores, and he satisfied them gladly.

The tenor was in glorious voice, and went through the whole operatic repertoire, and included songs his assisting soloist squirmed through her piano groups.



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GIGLI
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MATINEE		New York
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ABOVE STATEMENT CORRECT:
Com. O'Donnell
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Total Gross
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New York Concerts

November 5

Barbara Lull

Barbara Lull proved herself a violinist of technical skill and interpretative ability at her Town Hall recital on Monday evening, November 5. The program opened with Veracini's sonata in E minor, the playing of which strengthened the fine impression which Miss Lull had created at previous New York appearances, and made her listeners more than glad they had come. The next number was Respighi's Concerto Gregoriano, which was played with a tone of great warmth and beauty and which at other times was appealingly sweet and soulful.

Bela Bartok's Roumanian National Dances were given a delightful and spirited performance, which showed Miss Lull also to be an artist of emotional feeling. The remainder of the program was made up of shorter numbers by Kreisler, Suk, de Falla-Kreisler and Wieniawski.

The large audience was highly appreciative and enthusiastic and was loath to leave, doing so only after Miss Lull had obliged with encores. Walter Golde gave artistic support at the piano.

Max Rosen

A good sized audience gathered at Carnegie Hall on Monday evening November 5, to hear Max Rosen, the violinist, who has not been heard in New York in some time. With Richard Wilens at the piano, he played the Stamitz concerto for the first time here, and another initial hearing was the Dobrowen Fairy Tale. Both won their share of the audience's favor, although the Paganini concerto in D major went the biggest. Smaller pieces by De Falla-Kreisler, Mattheson and Wladigeroff rounded out the program.

Mr. Rosen again revealed a fluent technic, excellent tone and rhythm and interesting interpretations. His playing was marked by its appeal usual to the audience.

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Ralph Leopold

The recital of Ralph Leopold at Town Hall gave additional proof of the musicianship, and extraordinary technical resources of this pianist. The program was interestingly arranged, each number standing out in sharp relief, from

Nina Koshetz, soprano

Nina Koshetz, soprano, again revealed a voice of appealing beauty and a range that was more than ample. She is a real artist, and managed to breathe some of the haunting spirit of sadness so peculiarly Russian into the three numbers allotted her. She sang Over the Steppe (Gretchaninoff), Hopak, and the Cradle Song of Death, of which the last seemed the most appreciated by the audience.

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The recital of Ralph Leopold at Town Hall gave additional proof of the musicianship, and extraordinary technical resources of this pianist. The program was interestingly arranged, each number standing out in sharp relief, from

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November 6

Philadelphia Orchestra: Nina Koshetz, Soloist

There was a brilliant gathering at Carnegie Hall on Election Night to greet the second New York appearance this season of Leopold Stokowski and the Philadelphia Orchestra.

Mr. Stokowski's ability as a program-maker is well established, but on this occasion he fairly surpassed himself. Dignity and sonority were the keynotes of the evening. Gluck's Alceste overture served as an appetizing hors-d'oeuvre. It was finely played—that is to say simply and with exquisite tonality. The second Brandenburg Concerto (Bach) for violin, flute, oboe, trumpet, and strings, followed. Stokowski approached this monumental work in reverential spirit, which, combined with the individual excellence of the soloists (from the ranks of the orchestra), brought most gratifying results. The polyphonic nature of the work lent itself readily to ecstatic periods for the solo voices, the flute passages being especially poignant. The four soloists were: Mischaikoff, violin; Kincaid, flute; Tabuteau, oboe; and Cohen, trumpet.

In the Handel Overture in D minor, Stokowski approached the heights. This richly ornamented work was brought to a heart-thrilling climax and was given an extraordinary reception by the audience.

The occasion also served to introduce a symphonic work new to New York, Szostakowicz' Symphony for Orchestra, Op. 10. As one of the few works of symphonic proportions emanating from Soviet Russia it was listened to with unusual interest. In nature it is a non-too-skilful blending of the modern with the classic school of composition. There were melodic reminiscences of Wagner in his Tristan mood, interspersed with atonal effects, and strange distortions of rhythm. As the work of so young a composer (Szostakowicz is only twenty-two) it showed distinct promise. Stokowski read with exemplary carefulness, but did not seem to be able to instill any divine afflatus into the score or draw out any.

Nina Koshetz, soprano, again revealed a voice of appealing beauty and a range that was more than ample. She is a real artist, and managed to breathe some of the haunting spirit of sadness so peculiarly Russian into the three numbers allotted her. She sang Over the Steppe (Gretchaninoff), Hopak, and the Cradle Song of Death, of which the last seemed the most appreciated by the audience.

Ralph Leopold

The recital of Ralph Leopold at Town Hall gave additional proof of the musicianship, and extraordinary technical resources of this pianist. The program was interestingly arranged, each number standing out in sharp relief, from

Dr. G. de KOOS

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the opening Bach choral prelude to the closing Leopold transcription of the introduction and first scene from Act II of Tristan and Isolde.

The two Bach choral preludes, Jesus Christ the Son of God, and The Old Year Now Has Passed Away, were given with passionate sincerity and with that lucidity possible only to the true Bach enthusiast. This clarity was further carried out in the Allegro from the Toccata in G (Bach-Bauer), in which the plastic flow of theme and counterpoint assumed ever changing forms of beauty. Mendelssohn's Variations Serieuses showed the pianist in another mood, requiring sound musicianship, dynamic energy tempered by restraint. Mr. Leopold also showed a sympathetic understanding of the two contemporary pianist-composers, Rachmaninoff and Grainger, represented on the program, respectively, by Prelude, Op. 23, No. 6, and Sea Chanty.

In the concluding Wagner transcription he won honors both as interpreter and transcriber. He has a distinct flair for the Wagnerian spirit of florid romanticism. His playing revealed poetic insight and consummate artistry. Mr. Leopold unquestionably deserves a high rank among present day pianists.

November 7

Ernest Hutcheson

Always of commanding qualities, musically and intellectually, and in possession of a technic for which mechanical difficulties do not seem to exist, Ernest Hutcheson is a pianist whose recitals always are a source of education and artistic uplift.

Carnegie Hall held an unusually large audience to hear him on this occasion, and listened raptly and applauded with warmth as the representative program was set forth by the masterful Hutcheson.

The high point of the evening was his exposition of Liszt's B minor sonata, a reading which revealed the fervor and romanticism of that work as well as its sterner meanings. A large conception eloquently executed was this piece of exalted piano playing.

Hutcheson's own attractive Prelude, and Caprice, deftly made and melodious morsels, met with warm favor, as did also his delightful arrangement of the Scherzo from Mendelssohn's Midsummer Night's Dream.

Lovely episodes of nuance and tone were in Schubert's two Musical Moments, A flat and C sharp minor, and the same composer's Impromptu in F minor, opus 142, No. 4.

A Chopin group and a dazzling delivery of the Valse Caprice, Nachtfalter, by Strauss-Tausig, completed the program, to which the delighted hearers made Hutcheson add several extra numbers.

November 8

Philharmonic-Symphony

Two rhapsodies figured on the Thursday afternoon program; Cassado, a young Spanish cellist and disciple of Casals, is responsible for the more modern of them. It is Catalonian in character, being based on the folk-tunes of his native country. The work had its first performance anywhere and, judging by the reception it had, it made a favorable impression. It abounds in melody. Melodies would be more accurate, for there is a succession of various tunes, well handled and well orchestrated.

Brahms furnished the other rhapsody for alto solo and male chorus, inspired by Goethe's Hertzreise im Winter. With Sophie Braslaw indisposed, Merle Alcock was called in to do the solo, and she sang beautifully. The music lay well within her fine contralto voice, and she lent dignity and effectiveness to the part. The Philharmonic Symphony Male Chorus handled its part admirably.

Other numbers conducted by Mr. Mengelberg were Mozart's Symphony in E flat and Brahms' variations on a theme by Haydn.

November 9

Biltmore Morning Musicals

(See story on page 21)

La Argentina

(See story on page 7)

November 10

Edwin and Jewel Bethany Hughes

United as firmly in art as in life, Edwin and Jewel Bethany Hughes continues as a two-piano combination of (Continued on page 44)

AMERICAN SOPRANO

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REINALD WERRENRATH

in Recital

Carnegie Hall, New York

Sunday, November 4, 1928



New York Telegraph, Nov. 5th, 1928

The American baritone, Reinald Werrenrath, at his concert at Carnegie Hall yesterday afternoon, seemed to have taken a new lease of artistic life. Always a delightful and entertaining singer, his whole attitude on this occasion seemed to have brightened and grown back to the original and contagious enthusiasm of novitiate days.

A personality among recitalists, occupying a niche which is exclusively his own, and never successfully contested by any of his country-men, Reinald Werrenrath has established himself strongly and consistently among his faithful followers, who gladly face storm and worse handicaps, if need be, to hear their idol. Enthusiasm of the artist was preceded and followed by enthusiasm of the audience.

The baritone was not only in better mood, he was in better voice than at his last Carnegie Hall recital. His opening group of old Irish and old English songs and his German Lieder were given the understanding mood and the traditionally perfect Werrenrath diction.

He faced censure by including a group of "old time concert favorites" as he called them, chief of which was the hackneyed "Good-Bye" of Tosti. The way Werrenrath sang them was, however, far from being hackneyed.

Additional Press Comments

New York Sun—Nov. 5th, 1928.

His admirable voice was in excellent condition yesterday and he interpreted his attractive program with the wonderful artistry by which he is so well known here. His German Lieder started with a Brahms lyric not frequently heard, "O wüsst ich doch den Weg zurück." He sang this song, and others in the same group, with imitable beauty of design and mood.

New York Evening Post, Nov. 5th, 1928.

Appearing in a program of popular selections, Reinald Werrenrath delighted an appreciative audience in Carnegie Hall yesterday afternoon. He was in good voice, and once more justified the reputation he has won by the sincerity and beauty of his singing. The extreme familiarity of some of the numbers only added to the pleasure which was given by Werrenrath's rendition of them, with his happy faculty of catching the mood of a piece and expressing it with true artistry.

New York Times—Nov. 5th, 1928.

Mr. Werrenrath is one of those artists whose sound musicianship and unerring taste enable them to engage the interest of sophisticated concertgoers with hackneyed songs of dubious merit. Even Tosti's "Good-Bye" and "Beauty's Eyes" yesterday had a freshness that few singers would have given these ballads so beloved of another generation. An audience of good size enthusiastically applauded the singer, who added many encores.

New York Herald Tribune, Nov. 5th, 1928.

At Carnegie Hall a recital by Reinald Werrenrath revealed this barytone in better voice than on the occasion of his last New York appearance. His program was fairly conventional in content save for the innovation of a group of "Old Time Concert Favorites" which were sung with the appropriate sentiment and romance, to the greatest delight of all present. The audience was large and cordial.

New Yorker Staats-Zeitung, Nov. 5th, 1928.

The irreproachable art of Werrenrath was again admired during the first concert of the artist this season. Carnegie Hall was packed, and the festively inclined public compelled the singer to give an endless succession of encores. Werrenrath's art is strongly individual, so totally different from that which is customarily heard in concert-halls. The artist makes each offering a true piece of chamber-music, a product of intelligence, technical knowledge and natural vocal talent. (Translation.)

New York American, Nov. 5th, 1928.

At Carnegie Hall an afternoon of his customary rare art was offered by Reinald Werrenrath, that earnest and splendidly gifted baritone. He did some especially deeply-felt singing by Brahms, Marx and Wolf.

New York Evening Journal, Nov. 5th, 1928.

A few blocks south, in Carnegie Hall, another large gathering applauded Reinald Werrenrath, the baritone. He was in fine fettle and did some artistic singing.

Management Wolfsohn Musical Bureau of New York, Inc., New York City

London's Verdict on Josef Lhevinne

According to the enthusiastic press comments which have reached New York, London apparently can not get enough of Josef Lhevinne, who is now on tour in Europe. Following his recital at Grotian Hall on October 7, the critic of the London Daily Telegraph declared that there are few, very few instances of the head so superbly governing the technic of the hands as in the piano playing of Josef Lhevinne. Mr. Lhevinne's program consisted of numbers by Chopin, Brahms, Debussy, Liszt and Balakireff. "The Chopin in itself was



JOSEF LHEVINNE

a revelation of his stupendous powers," wrote this same reviewer, "a technic that apparently knows no limitations, an imagination that raises the familiar and the hackneyed into a purely spiritual world, a poetic sensitiveness so fine that mere virtuosity is never to protrude. Without any show of deliberation, of being specially braced up for a great effort, he could accomplish wonderful, even thrilling, feats of tone-building. . . . It is clear that Josef Lhevinne is of the elect, and it is a pity that he may only be heard in London once more—with the Pianoforte Society in December—before leaving for America."

Mr. Lhevinne will return to this country shortly before Christmas. He will be heard here in solo appearances and also in joint recitals with his wife, Rosina Lhevinne.

Hanna Brocks Enjoyed Visit in Bedford

Hanna Brocks spent her third summer in Bedford, Pa., again teaching. What she accomplished there is best told by the words of the one who commented on the recital given at the close of the season. The article is entitled "Pupils showed remarkable ability at Recital," and then states: "A large number of friends enjoyed the recital given by the pupils of Hanna Brocks, marking the close of the season's lessons. It was a delightful and successful affair from an educational standpoint as well as entertainment, covering technic, voice placing, tonal quality and development of temperament. Bedford is a splendid field for singers, and an opportunity like the kind provided during the last three seasons should not be neglected. The informal hour of music was opened by Miss Brocks, who asked the friends assembled not to expect a grand recital by finished artists, as it is impossible to present such after only twenty or thirty lessons. Miss Brocks carried out her plan by presenting an all-American program with the ex-

ception of two Italian numbers by more advanced pupils."

In commenting on the work of the various pupils who performed, the writer spoke enthusiastically about Dorothy Bortz, soprano, who studied with Miss Brocks the three seasons she has been in Bedford and whose work could be seen by the quality of her singing; the reviewer adds that "she sang two numbers by Mana-Zucca most artistically and showed temperament and lovely voice qualities."

Wilhelm Bachaus' Guide to Europe

At first glance, Wilhelm Bachaus' winter itinerary seems to be a traveller's guide to Europe. After leaving London, where he has given three concerts—the one at which he brought out the six new Tchaikowsky pieces, the all-Brahms, and the all-Schubert concert—he will make a flying trip to Manchester (where he will play Brahms' B flat major concerto), Bradford, Middlesboro' and Bolton before going to Vienna to take part in the Schubert Festival. There he will play on November 20 and 21, and hurry off again to Paris to keep his engagement with the Lamoureux orchestra and to give a Beethoven recital on November 30.

Then Vienna once more, for on December 6, he is to play the Brahms D minor concerto with the Tonkünstler Orchestra. Four days later he will be in Dortmund, there to

Hotel Plaza, New York, on The Unseen World and the Life of Today. Miss de Mare says that this is a subject which vitally interests many of the composers, artists and writers in Europe today, and, in fact, wherever she has appeared the questions asked by her audiences show that people want to know the result of Miss de Mare's studies and investigations. "A concrete knowledge of the Unseen World, a knowledge based on one's own development," explains Miss de Mare, "seems indispensable to the under-



JEANNE DE MARE

standing of all artistic or scientific movements and to the intelligent guidance of one's own life."

The first of the series of talks was given on November 5 on the subject, Toward a Concrete Spiritual Understanding: arts, literature, natural sciences, everyday life. The second will be on November 12—Toward Creative Spiritual X-Rays, that is, the new initiation, normal development of latent faculties, while the third talk, on November 19, Ancient Mysteries and Modern Music, will deal with music creative, healing—we must "be" music. On this last occasion Miss de Mare will give works of Arthur Honegger, Rudhyar Varese, Ruth Crawford, and others.

This month Miss de Mare is on tour in Chicago and also Boston, Philadelphia and Washington, and will return to New York in January. In April she leaves again for Paris, where she will give a long series of talks on music and on the esoteric meaning of music in ancient times and now.

Ernesto Berumen Activities

Ernesto Berumen, concert pianist and pedagogue, states that he is facing one of the busiest seasons in his musical career. He already has a large number of pupils at the La Forge-Berumen Studios in New York. In December Mr. Berumen will leave for Havana, where he will appear in piano recital on the 9th, playing a program of Spanish compositions. Mr. Berumen also will teach at the Conservatorio Internacional for a while and may appear with orchestra during his stay in the Cuban city. On January 17 he will give his New York recital, playing a Spanish program, similar to the one he gave two years ago, and which created great interest among music lovers and the general public. Mr. Berumen also will have a number of appearances in and around New York in January, including a concert in Rockville Center, N. Y.

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**GRACEY**

Nannine Joseph Gives Tea

On October 28, Nannine V. Joseph gave a tea at the home of her friends, Mr. and Mrs. Maurice Joseph, in the Dorset, at which she successfully merged musicians, artists, and the literary lights of New York.

Miss Joseph was assisted in receiving by Mr. and Mrs. Maurice Joseph, Mr. and Mrs. Jerome J. Danzig, Rita Weiman (author), Lilian Lauferty (the former Beatrice Fairfax), Rhea Silberta (composer), Ethel Peyer (author), James Woods Morrison (movie star, now turned author), Donald Cameron (leading man of the Civic Repertory Theatre), James Wolfe (basso, Metropolitan Opera Company), Dr. W. Beran Wolfe (physician and writer) and John Carroll (singer).

Her guests were as varied as her receiving party, including the following musicians and writers on music: Cecil Arden, Mr. and Mrs. Howard Barlow, Marion Bauer, Carolyn Beebe, Esther Dale, John Carroll, Rafael Diaz, Gretchen Dick, Clara Edwards, Vaughn de Leath and her artist husband, Livingston Geer, Mr. and Mrs. Edwin Frank Goldman, Christopher Hayes, Herbert Peyer, Mr. and Mrs. Harvey Hindermeyer, Mr. and Mrs. Earle Tucker, Mme. Marie Bren-Kaus, Estelle Karn, Helen Hoerle and Edward Watson Kinsella, Thelma Hollingsworth and her husband, E. R. J. Kunzmann, Estelle Liebling, Leonard Liebling, Florence Turner-Maley, Greta Masson, Mr. and Mrs. Ray Perkins, Muriel Pollock, George Rymer, Jeanette Vreeland and Percy Rector Stephens, Josephine Vila, James Wolfe, etc.

The stage, too, was represented both by authors and actors, including Philip Bartholomae, James Woods Morrison, Donald Cameron, Alexander Clark, Jr., Harold Moulton, Florence Nash, Adele Gutman Nathan (director), Winifred Anglin and DeWitt Newing; and the writing profession by authors and editors, including Edward L. Bernays, Doris Fleischman, G. Wm. Breck, William Bolitho, Mary Dericie, Mr. and Mrs. Charles Devine, Mary Reynolds, Muriel Draper, Herbert Edwards, John Farrar and Margaret Petherbridge, Geraldine Fitch, Maxine Davis, Mr. and Mrs. Hewitt H. Howland, Alfred Kreymborg, Mary and Loretta King, Burton Lester, Dr. Lulu Hunt Peters, Florence Strauss, Mr. and Mrs. Arthur D. Howden Smith,

Gilbert Seldes, George Seldes, Alma Tally, Nevis Shane, Mrs. E. R. Thomas, Ruth Waterbury and her husband Harold Cary, Alice M. Williamson, Thyra Samter Winslow, Rita Weiman and her husband Maurice Marks and Dr. W. Beran Wolfe.

The artists included Vyvyan Donner, Phillip Kappel, Al Skrenda, Diana Thorne, C. J. McCarthy, Grace Bliss Stewart, Lauren Stout, Albertine Randall Wheelan, and, to lend a little more variety, Vandy Caper Hall and her husband, Walter Merrill Hall, came in after winning the mixed doubles tennis championship at Forest Hills.

Spalding Playing Abroad

Word comes from Europe, both through cables and press, that Albert Spalding has scored a success wherever he has appeared. His season began the middle of September in Spain and will continue until December 16, when he will close his present European tour with two appearances with the Lamoureux Orchestra in Paris. The following engagements have been or are yet to be fulfilled by Mr. Spalding: November 8, soloist with Vienna Symphony Orchestra; 10-11, Hamburg Philharmonic Orchestra; 13, recital in Heide; 16, Dresden; 19, Vienna; 22, Rotterdam; 26, The Hague; 27, Hamburg; December 1, soloist with The Hague Concertgebouw Orchestra; 2, Maastricht Symphony Orchestra; 5, Paris, recital before the Woman's Club; 6, soloist with Cologne Symphony Orchestra; 8, Debregen, recital; 10, soloist with Budapest Symphony Orchestra; 11, Budapest, sonata recital with Dohnanyi; 12, Vienna, recital; 15-16, Paris, soloist with Lamoureux Orchestra.

On December 18 Mr. Spalding will sail for America and begin a concert tour here on December 30 which will include the principal cities from Coast to Coast.

Gescheidt Exponents Reengaged

Mary Hopple, contralto, and Foster Miller, baritone, have been reengaged to sing Robin Hood with the Little Theater Opera Company, Brooklyn, during the week of November 12, and at the Heckscher Theater, New York, during the week of November 19. Miss Hopple will sing the role of

Alan A'Dale and Mr. Miller that of Will Scarlet, as last season. Miss Hopple sings Saturday nights in the Philco Hour quartet over WJZ, and Sunday nights over WJZ in the Jetty Hour quartet.

Earl Weatherford, tenor, was recently engaged as soloist in Union Temple, Brooklyn, N. Y.; he will give a song recital, January 14, under the auspices of the Canadian Club, Orillia, Canada.

Gertrude Berggren, contralto, was recently engaged as soloist by St. Paul's Episcopal Church of Englewood for Sunday mornings, and by Swedish Immanuel M. E. Church, Brooklyn, for Sunday evenings. All of these artists are Gescheidt exponents.

Leon Carson Studio Notes

The season's activities are now in full swing at the Carson Studios in New York and Nutley, N. J., where many ambitious pupils are studying and preparing their programs for the year's work.

Constance Clements Carr, young American lyric soprano, has already started her radio broadcasting for the season, having been heard on two different occasions during October over WOR, once as a guest artist with the Tea Table Hour and also in individual recital. Miss Carr created something of a sensation at her recent appearance before the Canadian Club of New York when she sang two groups of songs and several encores.

Esther Nememian Avedisian, a comparative newcomer to the Carson studios, gave a group of Armenian and American songs before the Society of the Daughters of Armenia at the Pennsylvania Hotel on October 9. Her singing received favorable comment especially in connection with the effective rendition of the quaint Armenian songs sung in her native tongue.

Kathryn Walsh, soprano, and Ned Simeon, baritone, appeared recently in leading roles in a musical production presented in Passaic, N. J., under the direction of the local Order of Elks. Ethel Bennett, a young soprano, was heard in a group of songs in Nutley, N. J., at the Parish House of St. Paul's Congregational Church. Miss Bennett, whose lyric voice is clear and strong through its entire range, made a very favorable impression.

FRANCES BERKOVA

COAST "BERKOVA PRODUCES LEGATO SELDOMLY SURPASSED ON THE CONCERT STAGE."
—(New York Herald Tribune).
COAST "BERKOVA GIVES 'MIRACLE' CONCERT." *(Los Angeles Record).*

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Outstanding is BERKOVA'S wealth of TONAL beauty. In this she evinces keen artistic feeling, her performance being one of warmth, charm and superior beauty.—*Los Angeles Times* (Edwin Schallert), Feb. 3, 1928.
Oot to be surpassed is BERKOVA'S TONE—sensitive, heart-searching TONE. Its pathos is inherent, like the sound of rain in the leaves. Listeners catch their breath now and then at the beauty of it—and wonder why.—*Los Angeles Examiner* (Patterson Greene), Feb. 4, 1928.
An exceptionally beautiful TONE completely won BERKOVA'S audience. It is one of rich sensuous beauty, and its depth and richness colors everything she plays with a glow of beauty.—*Los Angeles Times* (Isabel Morse Jones), Feb. 15, 1928.
Lustrous, flowing vitality marks BERKOVA'S TONE, in which music and art are conjoined with elegant ease.—*San Francisco Chronicle* (Alexander Fried), Mar. 3, 1928.
A young genius is BERKOVA, whose extraordinary TONE is of irresistible charm, to which the audience surrendered completely.—*Los Angeles Herald* (Carl Bronson), Feb. 15, 1928.
Rube Brough says, "It will be a long time before an audience hears lovelier TONE drawn from a violin or yields in more complete abandonment to sheer sensuous delights of music than did the throngs that paid homage to BERKOVA last night."—*Los Angeles Record*, Feb. 15, 1928.
Teachers and students were trying to discover how BERKOVA produces the glowing, varied TONE that has placed her in the top rank of violinists.—*The Arizona Republican*, Phoenix, Mar. 7, 1928.

Though her TONE is outstanding, BERKOVA'S art knows no limitation. These tributes are repeatedly conceded her in America and Europe—as one London critic aptly put it:

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BERKOVA will concertize in Europe from October 1928 to July 1929.

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RITA NEVE

Pianiste

New York Recital, Oct. 18, 1928.

She put together an interesting and unusual program. The audience enjoyed her playing.—*New York Journal*.

She presented Holbrook's interesting bits in a vein of whimsical grotesqueness, which pleased the audience.—*New York Times*.

Power was double-starred in her performance.—*New York American*.

She possesses a good piano tone and marked sentiment.—*New York Sun*.

She played with spirit and care for detail.—*N. Y. Herald Tribune*.

Boston Recital, Oct. 24, 1928.

Miss Neve showed a very genuine ability at playing a slow melody with excellent tone, with real feeling too.—*Boston Herald*.

She played musically, sometimes brilliantly.—*Boston American*.

She scales difficult passages triumphantly; she commands a certain rhythmic energy, is deeply responsive to her music and has a natural aptitude for a brilliant style of playing.—*Boston Transcript*.

Chicago Recital, Nov. 4, 1928.

A pianist of quality. Played with imagination and interpretive force. She brought a good tone from the piano and her fingers responded well to her purpose. It was thoughtful and vigorous playing.—*Chicago Post*.

She disclosed an authoritative, interpretative art, a technic which has had much development and a musical instinct.—*Chicago News*.



Boston Symphony Invades Cleveland

Local Orchestra's Concert Also Enjoyed—Other Notes

CLEVELAND, OHIO.—Joseph Schillinger's March of the Orient was the piece de resistance of the pair of concerts presented by the Cleveland Orchestra at Masonic Hall. The noisy, thrilling modernistic composition was given a warm and exciting performance by Nikolai Sokoloff and his men, and offered splendid contrast to the classical simplicity of the Brahms Symphony No. 1, the Fingal's Cave overture and Saint-Saëns' Concerto in A Minor for Violoncello, admirably played by Victor de Gomez, first cellist of the orchestra.

The first concert in the series given yearly by the Chamber Music Society in the ballroom of Wade Park Manor was presented by the Cleveland String Quartet, composed of Josef Fuchs, Rudolph Ringwall, Carlton Cooley and Victor de Gomez, all of them members of the Cleveland Orchestra. Beethoven's quartet in A major and Haydn's quartet in G major were nicely flavored by two works by contemporary composers: Passepied by Beryl Rubinstein of Cleveland, and Two Japanese Dances by John B. McEwen.

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, who is beginning his fifth year as conductor of the organization, played the first in the series of concerts in the Cleveland Concert Course, under the direction of Grace Denton. The opening concert, originally scheduled for the new auditorium at Public Hall, had to be switched to Masonic Hall, as the new hall was not quite completed. This apparently made small difference to the audience, which was a brilliant one, beautifully gowned and highly appreciative of the extraordinarily fine program. Koussevitzky chose to play the Prokofieff Classical Symphony as his opening number and captured his hearers with it. Debussy's *Après-Midi d'un Faune* and Ravel's *Daphnis et Chloé* finished the first half of the program, and the Brahms Second Symphony in D major filled the second half. It was Cleveland's first opportunity to hear the Russian conductor, and one of its few opportunities of hearing the Boston Symphony in many years, and the city awarded this sterling organization the ovation it merited.

E. C.

Martha Baird Touring United States

Martha Baird, the American pianist who has been abroad for some time, is now in America. Her European appearances, however, have been so successful that she will return to England at the completion of her four months' tour. The week before sailing for her native land, Miss Baird gave seven concerts in six days, six of which were all-Schubert programs in a special engagement by the British Broadcasting Company for the opening of the Schubert Centennial. Other engagements in England for this pianist included appearances before Royalty; many engagements with the London Symphony Orchestra, Sir Thomas Beecham, conducting; the Queen's Hall Symphony Orchestra, with Sir Henry Wood, and the Bournemouth and Harrogate Symphonies, both under the direction of Sir Dan Godfrey. On her spring tour last year, Miss Baird appeared on the International Celebrities Course of Concerts throughout the British Isles. Other artists who were heard in these concerts were Giesecking, Casals, Kreisler and Florence Austral. She also met with great success in Holland, and in Germany, where she toured last winter.

Following Miss Baird's Berlin recital she was immediately engaged to play with the Berlin Philharmonic Orchestra. The following are a few excerpts from the Berlin press which speak for themselves: The Morganpost declared that, owing to an extraordinary manual as well as intellectual disposition, which enables her to feel at home in every style of composition written for the piano, and to an individuality of strong character, she has already reached the higher regions of creative imagination. The Rheinische Volkszeitung said that, although previously unknown there, Miss Baird took immediate rank in the front line of great women pianists. "Less," the critic of this paper explained, "through thundering 'passage-storming and pedal attacks' than by the warmth and beauty of her touch, and her extraordinary technic. She is above all a Poet-nature, but has also the analytical mind and instinctive taste which creates unlimited color and expressive feeling. And best of all," concluded this reviewer, "her art has the mark of youth which glows with enthusiasm and inspires all listeners with an instant response."

One of Miss Baird's first appearances following her arrival in this country was at a musical on November 4 at the country home of Mr. and Mrs. Willard Downing, in New Canaan, Conn., at which two hundred and fifty guests were present. On November 21 she will give a recital in Boston at Jordan Hall. Her New York recital is scheduled for Town Hall on November 23, and her program will include Handel's Chaconne in G major; Mozart's sonata No. 3, in B flat major; the Schumann Etudes Symphoniques; Two Légendes by Lyell Barbour, the first performance in America, and a group of Chopin numbers. During the remainder of her short stay in America, Miss Baird plans to make a tour of the Middle West, including an appearance in Chicago; a tour through California, her native state, during the month of January, and also will fulfill engagements in Texas.

Blumenthal Goes Abroad

George Blumenthal, general manager of the German Grand Opera Company, sailed recently on the Cleveland to be gone about a month, during which time he will supervise the shipping of the scenery, costumes, properties and complete uncut scores of *Der Ring des Nibelungen*, as heard at the Bayreuth Festspielhaus. Immediately after his arrival in Germany Mr. Blumenthal will have a final conference with Mme. Reuss-Belce, personal representative of Mme. Cosima Wagner and a recognized Wagnerian authority, who has been engaged to stage the performances of *The Ring* in this country.

Engagements for Marie Miller

Marie Miller, harpist, will appear before the MacDowell Club on Saturday evening, November 17. Another engagement for Miss Miller is on the evening of November 20 when she will be heard as soloist with orchestra for the National Broadcasting Company, over station WJZ.



VLADIMIR DROZDOFF

Russian pianist and teacher, resident in New York since 1923, announces a recital at Engineering Auditorium for Wednesday evening, November 21. In addition to larger works by Medtner, Scriabine and Liszt, Mr. Drozdroff will play an array of interesting shorter compositions by Russian composers. Much interest centers in the Medtner Second Improvisation and the pianist's own version of Rimsky-Korsakoff's Scherzerazade. The Medtner piece, consisting of numerous variations is said to require a half hour for its performance.

Musical Courier Forum

Regarding the Curtis Institute

The Curtis Institute of Music,
Rittenhouse Square, Philadelphia, Pa.
Josef Hofmann, Director

November 7, 1928.

To The Musical Courier:

There seems to exist a misconception with regard to the teaching period and the mode of remuneration for services rendered by the instructors of the Curtis Institute of Music. The following information may therefore prove to be of interest to your readers.

The period of tuition, i.e., of the school year, consists of thirty-two weeks of actual teaching. The shortest teaching period is never less than six months. Most of our instructors, however, teach during the entire school year. I, personally, teach nine hours a week for a period of twenty-eight weeks, totalling two hundred and fifty-two teaching hours. Our instructors are engaged for a fixed number of teaching hours with a fixed salary.

Bonuses are not given, because the Curtis is not a commercial but a philanthropic institution, and there are consequently no profits to divide.

Very truly yours,
(Signed) JOSEF HOFMANN, Director.

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What
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about

GIL VALERIANO

The Spanish Tenor

THE NEW YORK SUN.

FRIDAY, NOVEMBER 2, 1928.

**Gil Valeriano in Recital
At Town Hall**

Gil Valeriano, Spanish tenor, gave a recital in the Town Hall last night before an audience whose justifiable enthusiasm ran high, and Senor Valeriano deserved every bravo the pleased auditors hurled at him.

This personable young tenor was commented on at length and most favorably in these columns last season when he gave a recital of similar content and merit. Last night there were many songs, the whole Spanish group, in fact, that had found places on his previous list. As before, he opened with a song of Handel's, "Sei mia Gioia," replacing "O Sleep, Why Dost Thou Leave Me," which this year headed the fourth group. High lights in a consistently well-sung recital were Debussy's "Les Cloches," Donaudy's "Ah, mai non cessate" and all of the Spanish pieces.

Senor Valeriano's voice was at his

command. His breath-control, phrasing and finished coloring were all of the best. He interpreted his material with an undeniable charm, and always with the finesse of an artist who, knowing his own limitations, had confined his efforts to a field suitable for its fullest expression. And generous should be his rewards for such restraint. Alice Vaiden's accompaniments were animated and intelligible.

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Artists Everywhere

Merle Alcock, contralto, has been cast for an important part in the American premiere of Respighi's *La Campana Sommersa* to be presented at the Metropolitan Opera House this season.

Inez Barbour, soprano, will give a recital at the Town Hall on November 22, with Richard Hageman at the piano.

Mme. Bell-Ranske provided an Art Forum Concert Intime, November 4, in the concert galleries, New York City, presenting artists who are under Albert W. Meurer's management; needless to say the audience was delighted. The November 11 affair under her direction was Artists' Open Day.

Lucia Chagnon, soprano, spent the summer in Salzburg with Lilli Lehmann, and is now concertizing in Europe until the first of January. Her European concerts included Hamburg, October 23; Cologne, 26; Berlin, 30; Frankfort, November 3; Munich, 6; Vienna, 9; Budapest, 13. She will return to America for a concert in Boston on January 19, an appearance with the Eclectic Club of New York on January 23, a New York recital the same month, a concert at Lexington, Va., on January 24, at Staunton, Va., on January 25, and a Chicago recital on February 20.

Richard Crooks, now continuing a successful concert tour in Europe, has been engaged by the New York Philharmonic-Symphony Orchestra for a performance of the Mahler Das Lied von der Erde, under Mengelberg, on January 3 and 4 next, directly after the tenor's return to the United States around Christmas time. Another major symphony orchestra performance for Crooks in January will be as soloist with the Philadelphia Orchestra in that city on January 11, 12 and 14. Other appearances during the month include recitals in Chester, Pa., Detroit, Mich., and Warrensburg, Mo., and an important broadcasting appearance from New York.

Yelly d'Aranyi recently appeared as soloist at the opening concert of the season of the London Symphony Orchestra, under the direction of Sir Thomas Beecham. According to the London Daily Telegraph, she played the Mozart D major violin concerto with all possible grace and ease, while the Morning Post declared that she gave an uncommonly fine performance.

Tudor Davies, tenor, is recovering from an automobile accident in London. He will return to America in January.

Robert Elwyn, tenor, opened his season with an appearance at the Worcester Music Festival. This month and in February he is singing with the Philadelphia Civic Opera Company; on December 3, at Norwich, Conn., and in Syracuse, N. Y., with the University Chorus in Faust on the 13th; January 2 he sings in Warren, Pa.

Francis Frank, baritone, composer, and conductor of the Binghamton, N. Y., Symphony Orchestra, announces that he will accept a limited number of pupils for vocal instruction at his New York studio in the Steinway Building. Mr. Frank is filling many recital engagements this season. Following his recent appearance in Oneonta, N. Y., the press comments were so gratifying that he was reengaged for next year. One of his forthcoming engagements includes a recital at the Monday Afternoon Club in Binghamton during January.

Elizabeth Gutman made her first appearance of the season in Atlantic City on October 28, presenting an interesting program of Latin-American, Russian, Jewish and English songs in costume as the opening concert at the beautiful concert hall of the newly completed Jewish Center. Miss Gutman's next concert is scheduled in Zanesville, Ohio, before the Thursday Music Club, on December 13. She will present a children's program. Another appearance in the Middle West will be in Indianapolis on January 20. Miss Gutman also plans a New York recital for later in the season.

Mina Hager, mezzo-soprano, opened her season at the Worcester Music Festival. In January she sings in Washington, D. C.; on the 25th in Cincinnati with the Matinee Musical Club in joint recital with John Alden Carpenter, and on the 26th in Lexington, Ky. In March, Miss Hager will return to the Pacific Coast for a second tour, and on April 5 she sings in Grand Rapids, Mich.

Ida Haggerty-Snell speaks with enthusiasm of Marjorie Lee Clemm, a new pupil from Salt Lake City, who has a fine coloratura soprano voice, of rare quality; she sang leading roles in the Lucy Gates opera company, and has refused offers for a musical comedy engagement, aspiring in-

stead to grand opera; judging from her voice and appearance she is well qualified for this. Mary Virginia Rouark, of Martinsburg, W. Va., is another recent pupil with a contralto voice of notable quality; her height and appearance equal her vocal endowment, for she is six feet tall.

Edward Johnson, according to press reports, scored a success when he appeared recently in Los Angeles as Canio in Pagliacci. "Edward Johnson gave a memorable performance of Canio," said the Los Angeles Times. "He is always convincing. His Canio was intense, jealous, full of temperament and vitality. His singing of a difficult role, so well known as to make even an American audience critical, was artistically satisfying." And the Los Angeles News declared, "He gave the best performance that he has sung. His Vesti la Giubba was given an ovation. His acting had splendid verve and fervor. He was convincing throughout."

Mrs. Bruce S. Keator presents unusual vocal and organ music at the Sunday services of St. Andrew's Methodist Episcopal Church, New York. An octet of selected mixed voices, a noble organ, the Harmony Trumpeteers and other features make these services unique. Charles M. Courboin will give the first of a series of monthly organ recitals at this church on November 27, at 8:30 p.m.

Loren Kildare, daughter of the late Owen Kildare, and Elliot Christman, the latter of the piano manufacturing concern, are to be married, November 15, in the Little Church Around the Corner, New York.

Marta Elizabeth Klein, organist, opening her fourth season with the Literary Vespers, Town Hall, Sunday after-

noon, will take a theater party to see the Coburns in *The Yellow Jacket*.

Margaret Matzenauer, Metropolitan Opera contralto, recently returned to New York after a successful tour covering Nashville, Louisville, Buffalo and Toronto.

Neva Morris has filled three interesting engagements so far this month. On November 2 she appeared at a Hallowe'en party for children at the Shannopin Country Club; on the 3rd she gave an afternoon program at the D. T. Watson Home for Crippled Children in Sewickley, Pa., and on the 7th she participated in a recital of artist pupils of Lyman Almy Perkins, in the Congress of Clubs auditorium, Pittsburgh, and presented for the first time her "viking-aeroplane" number. On November 16 Miss Morris will appear before the Woman's Club of Beaver, Pa., in the high school auditorium. Her accompanist for all four engagements is Charles H. Shotts, a junior at Carnegie Tech, who won a scholarship last June for his scholastic standing and musicianship.

Lyda Neeson, dramatic soprano, will appear in Harrisburg, Pa., in a joint recital with Cornelius van Vliet, cellist of the New York Philharmonic Orchestra, under the auspices of the Wednesday Afternoon Club, on November 27.

Rita Neve, pianist, was the recipient of many social favors during her recent stay in Chicago. She played, among other things, Felix Borowski's Russian Sonata, and this well-known composer and musical critic gave a dinner in her honor, which was also done by the British Ambassador, and others of social prominence.

Henry F. Seibert, official organist of the Town Hall, New York, begins his duties at the first Friday evening lecture of the League for Political Education, on November 23.

Mr. Seibert is one of a number of organists who have given recitals in connection with the League for Political Education's lecture program, and his work was so acceptable that his permanent appointment resulted; he will be in charge of all the Friday evening programs, and also of the organ music of special Town Hall events of civic nature.

Mr. Seibert received his musical education in New York and Italy, and is organist of the Holy Trinity Lutheran Church, New York. He is familiar to a wider public through his radio work, having broadcast over one hundred recitals from WEAF and WJZ for the Skinner, Aeolian, Estey and Welte organ companies.

John Prindle Scott wrote jocularly from Syracuse, N. Y.: "I am getting broke to city life here before attempting the rush and roar of New York." He resumes his activities in the metropolis today, November 15. Merle Alcock, contralto of the Metropolitan Opera Company, sang Scott's *The Old Road*, over the Atwater Kent radio hour, November 4.

Marie Sundelinus will give a recital in Little Falls, Minn., in connection with her appearance in Northfield, the same state, on December 3. The date of this latest engagement for the Metropolitan soprano on her northwestern concert tour next month, is December 5.

The Virgil Piano Conservatory has resumed activities for the season with an unusually large enrollment. Classes are held daily in the various branches, and an active season is anticipated, with a number of recitals scheduled for the fall and winter.

The Van Gelder Singers will give a Schubert program at Birchard Hall, Steinway Building, November 18, four o'clock, to which all interested are invited.

Jeanette Vreeland, soprano, will give a recital on January 26 next in Montevello, Ala., this engagement being in connection with a southern tour for which she is being booked after the first of the year. North Carolina, South Carolina, Georgia, Alabama and Mississippi are among the states in which she will appear.

Catherine Wade-Smith, violinist, played in October at Bellingham, Wash., and on the Pacific Coast. On November 2 she appeared at Grand Rapids, Mich., and in Elyria, Ohio, November 13. She will be heard in New Wilmington, Pa., November 15; Atlanta, Ga., January 8; St. Petersburg, Fla., January 16; Slippery Rock, Pa., January 28; Rockford, Ill., January 31. She again goes South the early part of April to play at Elon, N. C., April 8, and Lexington, Va., April 11 and to California in May.

Oscar Ziegler, pianist, who recently became director of the piano department of the Ithaca Conservatory and Affiliated Schools, received the praise of press and music critics in his initial appearance in Ithaca on October 18 before an audience made up of music students and local music leaders. The pianist's command of technic, his memory and fine musicianship enabled him to present his exacting and taxing program with a mastery and ease which were inspiring to the students and exceedingly refreshing to the patrons of music in his audience.

N. S.

JULIETTE



"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).

"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

noons, played on November 11, works by Guilment, Bonnet, Felten, and Rachmaninoff. Her offerings were thoroughly appreciated.

The Marianne Kneisel String Quartet played at Newburgh, N. Y., on November 12 and on November 16 will appear in Staunton, Va. Other engagements include a tour to the Pacific Coast in January; a recital in Chicago on February 6; an appearance in Saratoga Springs on February 8, and a tour through Pennsylvania and New England in March.

May Korb recently broadcasted over station WCHS, Portland, Me. Another engagement for the soprano was on November 12 at a Schubert Centennial concert in Carnegie Hall, Pittsburgh, Pa., when she sang a group of lieder songs and also *Die Altmacht* with chorus and orchestra. Miss Korb will again be heard in a similar program tonight, November 15, at Johnstown, Pa. On the 18th she will give a recital in Augusta, Me.

Phyllis Kraeuter, cellist, was soloist with the Toronto Symphony Orchestra on November 13. On January 24 she will play in Lexington, Va.; on March 9 in Lexington, Ky., and on March 12 in Marion, Ohio. Later in the season she will give a recital at Kimball Hall, Chicago.

Boris Levenson, Ernest Schelling and Alberto Bimboni have been chosen as the jury for the Composers' Club of San Antonio \$1,000 prize song contest. Mrs. L. Mackay-Cantell is the secretary of the club.

Charlotte Lund gave a concert at the Hotel Astor, New York, for the benefit of Sheldon Hall Normal School at Oswego, N. Y., on November 9. On November 16 the New York Opera Club, of which Mme. Lund is founder and

FLORA WOODMAN

Queen's Hall, London:

"A naturally rich and brilliant voice."—*Daily Telegraph*.

"Perfect command of vocal grace, much beauty of tone and vocal expressiveness."—*Morning Post*.

Victoria Hall, Sheffield:

"The eminent young soprano proved a great attraction. . . . Her wonderful mastery of technique apart Miss Woodman exhibited in the more legato songs a voice of beautiful rich quality and a temperament suitable for the effective expression of serious and devotional music."—*Sheffield Telegraph*.

"Sang a dozen songs and operatic excerpts in the perfect manner one has got accustomed to. . . . Flora Woodman is one of the most consistent singers we possess and is vocally and mentally equipped to give the highest quality of lieder singing and operatic excerpts. She is always a fascinating personality and invests her songs with life and movement. . . ."—*Hull Evening News*.

"The fact is that Miss Woodman's clear and lovely voice plus her very charming personality would win over the hearts of any audience. . . . Her success was emphatic."—*Daily Telegraph*, Margate Festival.

"Flora Woodman has something more than technical ability; she possesses that elusive quality of personality which makes or mars an artist. She had a wonderful reception."—*Lincolnshire Leader*.

All communications c/o The Musical Courier, 124 Wigmore Street, London, England



FLORA WOODMAN

New York Times
November 5, 1928

**RACHEL MORTON MAKES
HER RECITAL DEBUT**

*Soprano Displays a Voice of
Great Natural Beauty and
Fine in Texture.*

Rachel Morton, a soprano who was heard here last season in Wagnerian excerpts with the New York Symphony Orchestra, made her first local appearance in recital last night at the Gallo Theatre. The occasion was a notable one in that it revealed the singer as an artist of rare gifts, vocal and interpretative, in the realm of lyric song. Miss Morton is the possessor of a voice of great natural beauty, fine in texture, and with a resonance and color which are the result of sound training in the fundamentals of her art. These qualities were shown in the opening selection on her program, Bach's "My Heart Ever Faithful," which the singer delivered with a fine legato style, breadth of phrase, absolute fidelity to the pitch and easy mastery of the difficult intervals.

In a second group, comprising Strauss's "Von dunklem Schiefer umspinnen" and "Die Nacht" and Wolf's "Das Verlassene Magdlein" and "Er ist's", Miss Morton achieved dramatic effects of a high order without at any time sacrificing beauty of tone or doing violence to the melodic line.

A succeeding group of French songs included Hué's "Sur l'Eau," Erlanger's "Morte," Poulenc's "Attributs," Delmas's "Reves Bleus" and Debussy's "Mandoline," in which the singer's beautiful mezzo-voce was used with charming effect. Isolde's Narrative from "Tristan" was interesting as showing the effect of volume which by sheer resonance and clarity a lyric voice can achieve.

(Facsimile reprint)



Photo by Mishkin, N. Y.

RACHEL MORTON

Typical London Notices—1927-28

as Leading Soprano of the British National Opera Company

"As Elizabeth in Tannhauser she revealed a voice of creamy quality."

—London Times.

"Her Elizabeth was excellent. The impulse and ease with which she sang the Greeting were matched by the freshness of her bright, clear tones. Everything she did pointed to experience usefully directed." —London Daily Telegraph.

"As Sieglinde, Rachel Morton proved again that she is a valuable acquisition to the company." —London Times.

"Rachel Morton riveted the audience's attention while she was on the stage by the unforced sympathy and sincerity of her acting and the beauty and dramatic significance of her singing." —London Musical Opinion.

"Rachel Morton's Kundry was vocally the most beautiful we have heard."

—Manchester Guardian.

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ARTHUR JUDSON

Packard Bldg.
Philadelphia



MARIAN ANDERSON

"All the full-throated splendor of an opera performance."

—Philadelphia Public Ledger, Oct. 13, 1928.

"A true contralto voice of great beauty."

—Philadelphia Evening Bulletin, Oct. 13, 1928.

"... Reached national fame by her wonderful contralto voice."

—Philadelphia Record, Oct. 13, 1928.

Miss Anderson opened her 1928-1929 season with a concert at the American Academy of Music in Philadelphia on October 12th. This appearance was an outstanding success and she was enthusiastically acclaimed by the critics. The reaction of the press may be gathered from the following excerpts:

CONTRALTO APPEARS BEFORE CAPACITY AUDIENCE (Headline)

"Miss Anderson . . . possesses a true contralto voice of rare beauty. It is particularly rich and sympathetic in its lower range, where the tones are well-nigh incomparable."—Philadelphia Evening Bulletin, October 13, 1928.

MARIAN ANDERSON TRIUMPHS (Headline)

Negro Contralto Shows Rare Ability Before Capacity Academy Audience (Headline)

"All the full-throated splendor of an opera performance was Marian Anderson's recital last evening at the Academy of Music. Such opulence of tone and richness of voice seemed scarcely able to have come from the slender Negro contralto who won almost unprecedented acclaim from an audience which not only filled the Academy but overflowed on the stage."—Philadelphia Public Ledger, October 13, 1928.

GREAT CROWD FILLS ACADEMY TO GREET POPULAR COLORED CONTRALTO (Headline)

"Marian Anderson, . . . who has reached national fame by her wonderful contralto voice, was so warmly received in her first local concert of the year in the Academy of Music, that all seats were sold out and a crowd was waiting outside an hour later hoping that some tickets might be turned in."—Philadelphia Record, October 13, 1928.

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113 West 57th Street - Steinway Hall - New York City

Pompilio Malatesta a Unique Artist

Anyone attending the opera at the Metropolitan has heard of the "wonderful Sacristan" in Puccini's *Tosca*. This personage has become a landmark in the Metropolitan's history because Pompilio Malatesta has made it so. One also recalls this artist's work in the *Barber of Seville*, and, in the list of operatic works which could be given as part of Mr. Malatesta's repertoire, the characters that employ real ingenuity of interpretations are his special study. Character work is a peculiar talent with which one is born, and Mr. Malatesta seems to have been given a generous share of it.

To the observer it is always interesting to meet in real life those who have carried him into the realm of the imagination by a stroke of individual talent, particularly when the flights have been as diversified as they are when following Mr. Malatesta. There is the glint of humor in his eye, the charm of simplicity in his personality, and a deep understanding of human nature, at the moment of encountering the artist—characteristics which are invaluable in work such as Mr. Malatesta does.

Pompilio Malatesta is a Roman—and very proud of it—having been born at Forli. He had his training at the Academy of Santa Cecilia where, like all attendants at that school, he received his training under celebrated teachers. He made his debut in the first theaters of Italy and was then scheduled for La Scala and the Teatro Reggio in Turin. After that came appearances at the San Carlo in Naples and Covent Garden, and he was heard continuously for twelve years until just two years ago. He has also been at the Metropolitan for many years, but has made arrangements so that he could alternate his appearances between these two great opera houses. It is only natural, therefore, that one as versatile as Mr. Malatesta should have had the interesting experience of being in opera with the artists who have been the stars and idols of a music-public for many years, including, among others, Caruso, Ruffo, de Luca, Scotti, Tetrazzini and Barrientos.

With Caruso the bass-baritone played the very humorous part of Dulcamarre, the quack doctor, and he remembers this association with all the appreciation of one fine artist for another. But Mr. Malatesta finds that his favorite role is in the *Barber of Seville*; just why he did not say, but one surmises that it is because it gives him opportunity to display human as well as comic qualities.

From this recounting one should not judge that Mr. Malatesta has limited his activities to operatic work. Indeed not! Like every big musician he has delved into the field of concert work and teaching and for the last nine years has been working with many talents in his studio of bel canto. Among some of the active products of this studio may be mentioned: Thelma Attelmer; Fritz Rheinhart, tenor; Jerry Merrick, baritone; James Butler, who recently gave a very successful concert at Carnegie Hall; two tenors who are in concert, and two baritones who are now in Italy—no mean order for any proud teacher!

From the student's standpoint Mr. Malatesta feels that it is most important that he or she be very careful as to the instructor. Not every one who poses as a voice teacher, unfortunately, is a real connoisseur of the art of singing.



POMPILIO MALATESTA,
bass-baritone of the Metropolitan Opera.

He knows that many make the mistake of going to teachers who have not the proper backing or foundation to handle voices, and he feels sorry that many are badly guided, especially where there is real material for a good future. He feels that one cannot stress too strongly the necessity of good training from the foundation of the vocal art to an end which never seems to come for the serious and conscientious student; and surely this form of expression should receive the greatest consideration for it is the medium whereby the noblest of man's emotions are expressed.

Mr. Malatesta's record of successes places him in a position to guide others, and he is thus able to offer help to those who might be interested either in an operatic or concert career.

Philadelphia Simfonietta in Concert Series

The Philadelphia Chamber String Simfonietta will give the first of its three subscription concerts on Wednesday evening, November 21 in the Ball Room of the Bellevue-Stratford, Philadelphia, under the leadership of Fabien Sevitzky. The program for this concert will consist of three numbers new to Philadelphia.

This season the Simfonietta will give an extra concert for children in the Ball Room of the Bellevue-Stratford, on Saturday morning of Holy Week.

There have been only a few changes in the personnel of the Orchestra for this season, namely, Domenico Bove, as concert master of the second violin section and one new member, David Madson. Alexander J. Thiede remains as



DELLA SAMOILOFF,

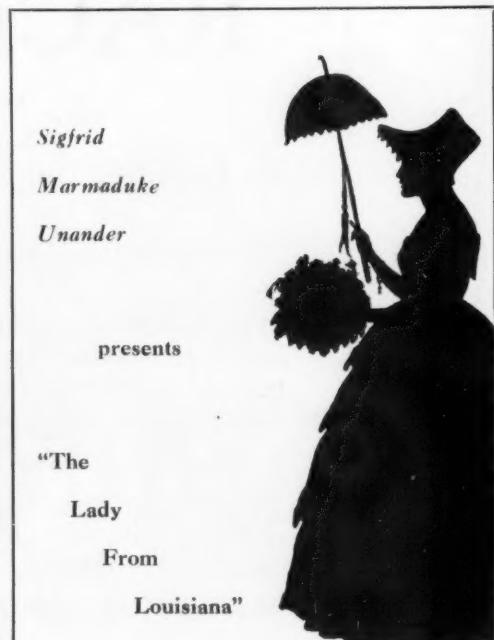
dramatic soprano, who will soon make a tour of Cuba and upper South America in opera. Miss Samoiloff created an excellent impression recently with the San Carlo Opera Company in Asheville, S. C.

concert master of the first violins; Mr. Rosen of first violas; Mr. Gusikoff first cellos and Mr. Wiemann first basses.

During this season Simfonietta has an engagement at Washington and also will play in Utica, N. Y., with Mr. Kincaid as soloist.

Dr. Arthur E. Hull Dead

Dr. Arthur E. Hull, noted English musician and musical editor, died on November 5 at Huddersfield, England, of a heart attack induced by a fall. The deceased, who was fifty-two years of age, was editor-in-chief of the International Dictionary of Modern Music and Musicians, and Principal of the Huddersfield College of Music. Ten years ago he founded the British Music Society. He was a well-known organist, and musical publicist.



EDNA THOMAS

"For the contemporaries of Edna Thomas, life has not very much to offer. Her art is one of the few beauties with offerings of consolation and compensation." —Esto Kurir, Budapest.

Steinway Hall, Suite 622,
New York City.

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Brilliant Performances Mark Second Week of Metropolitan Opera

Rethberg, Ponselle, Mario, Gigli, Danise, Telva,
Lauri-Volpi, Martinelli, and Didur Appear
in Stellar Roles—Clara Jacobo
Impressive in Debut as
Leonora in *Il Trovatore*

Giordano's stirring *Andrea Chenier*, with which the second week of the opera season opened, promises to hold Metropolitan attention to the same extent as last season. The tragic episodes in the French Revolution, centering about the pair of unfortunate lovers, Chenier (Gigli) and Madeleine (Florence Easton), and the splendid production offered by Mr. Gatti's forces, attracted a capacity audience which showed its appreciation in no uncertain terms.

Mme. Easton's portrayal of the heroine was on a par with her fine essay of last year, in point both of voice and of dramatic art. The same applies in full measure to Mr. Gigli's title role, and De Luca's Gerard. Ina Bourskaya was a haughty and appropriately aristocratic countess-mother. Other most satisfactory impersonations were those of Ellen Dalossy, Adamo Didur and Angelo Bada.

Under the spirited guidance of Tullio Serafin the orchestra was at its best.

EGYPTIAN HELEN, NOVEMBER 6
American Premiere performance reviewed in last week's issue.

NORMA, NOVEMBER 7

Rosa Ponselle once again captured an expectant audience with her masterful singing of Bellini's work. Those who have a slight knowledge of the difficulties involved in a real acquisition of the even vocal line must be at the feet of Miss Ponselle in worshipful admiration of her accomplishment. She is today hailed as one of the greatest of dramatic sopranos, and she justly deserves the title since her achievement in Norma.

She surpasses herself in the *Casta Diva* aria, in which, from beginning to end, she continues to astound her hearers with a dignity, reserve, purity of tone, complete mastery of tonal projection and control of her powers; qualities which belong only to the truly great. One might expect that with such concentration on the perfection of tone there might be a let-down in the dramatic values, but not with Miss Ponselle. She imbues the part of the betrayed priestess with a dominating vitality by which she towers over the entire situation. Coupled with this are finesse and good taste which never allow her to intrude or overdo—characteristics gratefully evident—in all her duets and ensembles.

Giacomo Lauri-Volpi was in excellent voice too. His tones were ringing, sure, and invested with a deep emotion. Of a part that could easily dwindle before the highlights of the priestess, he has made a heroic figure; one that can easily be associated with the usual conception of the Roman—a man confident in the face of any adverse judgment. In the last scene with Ponselle, when remorse conquers him, he achieved high dramatic intensity. He was especially feted after his aria in the first act.

Marion Telva has grown considerably in her impersonation of Adalgisa, not only vocally but histrionically as well. Both parts were decidedly noticeable and in her duet with Norma in the third act. Whatever Ezio Pinza does, whether a role suits him or not, dramatically, one is always sure to hear one of the finest bassos that has appeared on the Metropolitan stage. Minnie Egener and Giordano Paltrieri completed the cast.

Last but not least comes our appreciation of Mr. Serafin's conducting. It is a thing of record that he gives the singers fine support, but in this old work of Bellini he is to be commended for the warmth and life he gives it plus the knowledge of how to present an old work to a modern audience.

IL TROVATORE, NOVEMBER 8

Mr. Gatti introduced another one of his new songbirds at the *Il Trovatore* performance on Thursday evening, November 8, and let it be recorded that Clara Jacobo, young American soprano, acquitted herself with credit. Whatever nervousness she experienced during the opening scenes was easily overcome before the opera had progressed very far, and she was warmly received by the otherwise rather unresponsive audience.

Miss Jacobo is happily remembered from her earlier appearances at the Manhattan Opera House with the Boston Opera Company, when she created quite a stir. Even then there was talk of her being snapped up by the Metropolitan. Since those days, however, Miss Jacobo has improved considerably in her manner of singing. With the Boston company she revealed a naturally beautiful voice, but lacked finish and polish. At her Metropolitan debut one noted particularly that she was singing carefully and making no attempt to force or scoop. She sang with dignity and a certain elegance that was arresting. The beautiful voice is still there and her intelligent use of it. She phrased well and lent a nobility to the role that won her audience. With further appearances, Miss Jacobo is likely to become one of Mr. Gatti's most dependable artists.

Margaret Matzenauer was the Azucena and sang with an opulence of tone that brought warm applause. Her voice was fresh and clear and her performance of a high standard. Martinelli scored high with his admirers in the role of Manrico and Danise, as the Count di Luna, sang extremely well, acting the part with conviction. Belezza conducted.

(Continued on page 39)

De Koos Coming to America

Dr. G. de Koos, of the Hollandsche Concertdirectie, will arrive in New York on the Olympic about November 20. He is presumably coming to America to make further arrangements for the management of American artists who have European tours in prospect. Since his first visit here last year Dr. de Koos has been eminently successful in carrying out plans of this nature.

Biltmore Musicales Begin

Hempel, Rubinstein and Pirnie Soloists at First of Interesting Series of Concerts

Frieda Hempel, Erna Rubinstein and Donald Pirnie inaugurated the 1928-29 Biltmore Friday Morning Musicales series in an auspicious manner. Soprano, violinist and baritone received a warm welcome and in return added generously to the programmed numbers.

Donald Pirnie opened the program. His voice, richly musical, emphasized a variety of moods in the four Gypsy Songs by Dvorak. Particularly was it sensitive to the delicate charm of the much loved Songs My Mother Taught Me. His later contributions were the stirring Cavalier Songs of Robert Browning, set to music by Villiers Stanford; Marching Along, King Charles and Boot, Saddle to Horse and Away.

Charmingly naive in manner (though not so in her playing) Erna Rubinstein won her audience before she had touched her bow to strings. This slight young girl impressed deeply with her rare talent, through a Chopin nocturne, the Ries Perpetuum Mobile, Serenade Espagnol (Chaminade-Kreisler) and the characteristic Ziegeneuerweisen (Sarasate).

Frieda Hempel, always a favorite singer, in splendid voice, sang first: Schumann's Widmung, I'd be a Butterfly (Old English), Fêtes Galantes (Hahn), Virgin's Lullaby (Reger), The Finch (Manuscript). She sang with the captivating Hempel touch and the ingratiating Hempel charm. There was a harking back to her days at the opera here when she sang the Mimi aria from Puccini's *La Bohème*, so beautifully suited to her voice and style in singing. The Blue Danube Waltz which those who have known Miss Hempel from her early New York appearances have come to associate so happily with her, concluded the program. Again she sang this lilting song in her best traditional manner. Among her several encores, Home, Sweet Home, as sung by Miss Hempel, disclosed an especial depth of feeling. The accompanists were: Kurt Ruhrseitz, for Miss Hempel; Josef Bonime, for Miss Rubinstein, and Frank Chatterton, for Mr. Pirnie.

Daniel Mayer, Inc., Affiliated with George Engles

George Engles has announced that Concert Management Daniel Mayer, Inc., has become affiliated with his management. This will bring together two of the leading concert bureaus in the country. Marks Levine and Rudolph Vaypetich, associates of the late Mr. Mayer, will continue in association with Mr. Engles.

The combined artist list of the affiliated managements includes Paderewski, Schumann-Heink, Marion Talley, Heifetz, Dusolina Giannini, New York Theater Guild, Paul Kochanski, Mischa Levitzki, Maier and Pattison, George Barrere, Emilio de Gogorza, Russian Symphonic Choir, and others. The cooperative booking agreement covers the United States, Canada, Cuba and Mexico.



CLARA JACOBO.

The latest of Mr. Gatti-Casazza's new singers to make a successful debut at the Metropolitan Opera House. Miss Jacobo sang the role of Leonora in *Il Trovatore* on November 8. (Apeda photo.)

Season's First Hearings of Familiar Operas Delight Chicago Fans

New Members of Company Acquit Themselves with Honor—Rigoletto, Lohengrin, Romeo and Juliet, Carmen, Masked Ball, and Madame Butterfly Comprise Week's Offering

CHICAGO.—The performance of Rigoletto had its ups and downs. Alice Mock, who had made a successful debut on the opening night, again disclosed a voice of most pleasing quality but of small dimension. She did very well in the Caro Nome, after which she was rapturously applauded, but in the big duet of the third act the voice did not carry over the footlights. Nevertheless, Miss Mock is a happy addition to the company.

Ada Paggi made a great deal of the small part of Madalena. Antonio Cortis easily carried off the honors, as his singing and acting of the role of the Duke left nothing to be desired. He dominated the performance and the most enjoyable episodes in the opera were those that included Cortis. Bonelli was most efficient in the title role, but at times he sang as though he were saving his voice, and the same reproach is here addressed to Baromeo, who sang the role of Sparafucile. Preston and Nicolich were excellent in their respective roles.

Henry Weber presided at the conductor's desk, from where he directed a performance, which, as far as he was concerned, was meritorious.

LOHENGRIN, NOVEMBER 4 (MATINEE)

The Sunday matinees will be oversubscribed before long if other presentations on the Sabbath prove to be of the same standard as the first given this season, when Wagner's Lohengrin held the boards.

It has been a long time since Chicago has heard such a Lohengrin as René Maison. One would have to look back into long distant memories to recall as fine a presentation of the title role,—indeed, Maison matched the unforgettable performance of the role by the late Jean De Reszke. No higher compliment could be paid the Belgian tenor, who sang with fervor, beauty of tone, excellent phrasing, intelligent acting and clear diction. By this performance Maison placed himself in the fore ranks of operatic tenors of the day.

The role of Elsa was entrusted to Marion Claire, who so far, has proved the find of the season. Glorious to look upon, she delighted the audience in her gorgeous but simple costumes, and her singing explained beyond doubt the esteem of her Berlin audiences. Miss Claire knows Wagnerian traditions. She was angelic, and stylistically correct as to gesture. To single out the beautiful manner in which she sang the Prayer in the first act would be an injustice, as throughout the opera her voice floated through the Auditorium and gave unalloyed joy to the ear. She made a hit all her own and lived up to the exalted reputation that had preceded her.

Maria Olszewska was the Ortrude, a role that fits her far better than Carmen. She rose to stardom in her big scene of the second act, and an outburst of plaudits that shook the Auditorium must have convinced her that the Chicago public can be enthusiastic as well as undemonstrative. Chicago has a star contralto on its rostrum and for many years has heard grand opera with contraltos whose names have made epochs in American musical history. Mme. Olszewska is even a finer actress than a singer. Though

(Continued on page 39)

Musical Managers Elect Officers

At a meeting held on the evening of November 1 at the Hotel Roosevelt, the National Musical Managers' Association elected the following officers and directors: president, Charles L. Wagner; first vice-president, Jack Salter; second vice-president, Horace J. Parmelee; treasurer, Fitzhugh Haensel; secretary, Catharine A. Bamman, and board of directors, Richard Copley, George Engles, Arthur Judson, Arthur J. Beckhard and Lucy D. Bogue.

Mrs. George Folsom Granberry Dead

Mrs. George Folsom Granberry passed away in New York on November 12 following an operation. In addition to her activities as pianist and organist, Mrs. Granberry was well known through her association with her husband at the Granberry Piano School in New York and as choral director of the University of Georgia Summer School at Athens, Ga., where Mr. Granberry was musical director.

New Cleveland Hall Opens

The new Cleveland Musical Hall was scheduled to open in that city on November 14 with a recital by Josef Hofmann, under the sponsorship of the Cleveland Philharmonic series. James E. Devoe is the vice-president and general manager of the Philharmonic Concert Co., which gives those courses in Cleveland, Detroit, Buffalo, Grand Rapids, Lansing, Flint, Kalamazoo, and Toronto.

Prizes for Orchestra Music

A prize is offered by the Sozialistischen Kulturbund, Lindenstrasse 3, Berlin S. W. 68, for an Arbeiter-Sinfonie and an Overture, three thousand marks for the symphony, one thousand marks for the overture. Manuscripts must be submitted before April 30, 1929. The judges will be Georg Schünemann, Alfred Einstein, Paul Hindemith, Klaus Pringsheim and Hermann Scherchen.

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NEW YORK NOVEMBER 15, 1928 No. 2536

Stocks and grand opera both are soaring again hereabouts.

What modernistic music needs most now is some new good press agents.

Many musicians go on the principle that if at first you don't succeed, let some one else try it.

Now that the election is over, the radio is completely available again for jazz hours and a few minutes of good music.

Mt. Aetna is active again in Italy. Just belching up its joy because a new German opera failed last week at the Metropolitan.

Horace said that "the musician who always plays on the same string is laughed at." How else, though, is one to play Bach's Air for the G string?

Maybe a critic should have discrimination without discriminating. We say "maybe," because the question of what a critic should have, or should be, probably never will be settled anyway.

Addison wrote some words which young persons eager to engage in the musical career should ponder well: "Were not this desire of fame very strong, the difficulty of obtaining it, and the danger of losing it when obtained, would be sufficient to deter a man from so vain a pursuit."

What does President-Elect Hoover intend to do after March 4, about relief for the worthy artists of lesser headline repute who are in want of concert engagements? Farm troubles, water power, and the Prohibition issue all seem of minor importance to those talented and well equipped musicians who find no market for their artistic wares.

The fourteenth season of the Biltmore Friday Morning Musicales opened on November 9 with Frieda Hempel, soprano; Erna Rubinstein, violinist, and Donald Pirnie, baritone, as the soloists. There will be eight concerts on alternate Friday mornings up to and including February 22. Lucrezia Bori, Anna Case, Queenie Mario, Sophie Braslau, Nina Morgana, Rafaelo Diaz, Louis Graveure, Moriz Rosenthal, Princess Leila Boderkhan, and others will be heard. These musicales, under the management

Schubert Week

November 18-25, 1928

of R. E. Johnston, offer as fine an array of talent as it is possible to secure.

Meistersinger returned to town and made life more melodious hereabouts last Monday. Nuremberg Eva compensated for Egyptian Helena.

A concert demonstrator of the recently discovered "music of the spheres" apparatus, was arrested in Berlin not long ago, and charged with the robbery of \$150,000 worth of precious gems in Brussels. Evidently the effect of the new music upon its practitioners is not altogether ethereal.

A noted professional gambler was killed in this city recently, which leads the Sun (November 6) to remark: "New York has never seen a gambler who looked less like a gambler. He was hard to classify so far as appearances went. He might have been a lawyer or a necktie salesman or even a composer of music." If a composer looks like a lawyer or a necktie salesman then exit finally the old legend of the music maker's long hair, flowing necktie, wild gaze, and uncouth clothes. It is a dreadful thought that one might at any time encounter a composer and not know it. But hold! There is one way to find out. If you suspect any one to be a composer, say suddenly to him: "What do you think of music critics?" If you have really spotted your man, your question should result in his leaping into the air, writhing in horrible frenzy, clutching at the air with murderous fingers, and emitting a series of ear splitting yelps much as those of a wolf tearing a human body to pieces. If you never have heard and seen a wolf tearing a human body to pieces, we can only say that the composer's imitation would be better than the original.

La Argentina, the dancer, has captivated New York completely, and her success is richly deserved. To the larger part of the public she is a graceful and nimble footed danseuse who moves about to Spanish music and wears lovely and colorful costumes. But to closer students La Argentina makes a much more subtle and significant appeal. She coordinates movement perfectly with music and rhythm, and she uses castanets with a consummate virtuosity that is sheerly unbelievable. With her, the clicking pieces of wood become an expressive instrument that seems almost to give out musical tone. How she contrives to make merely percussive sounds suggest the various moods of her dances, passion, languor, seductiveness, abandon, gaiety, and humor, constitutes a feat which New York has not heard from any other dancer beside La Argentina. Some one called her the Segovia of the castanets. It is a good comparison even though it would not be as appropriate to call Segovia the La Argentina of the guitar. But the Spanish lady of the twinkling feet and persuasive castanets needs to borrow no artistic laurels from any one else. She stands on her own achievements and they are rare and remarkable. La Argentina is, up to the moment, the most successful performing artist the new season has brought forth here.

Last week, in Bellini's Norma, Rosa Ponselle repeated the resounding triumphs won at her previous appearances in the exacting title role of that opera. Her Norma debut startled her hearers into the realization of her matured singing art for before that time she was still looked upon only as an effective operatic exponent of much promise with an unusually fine quality of voice. The Ponselle vocalism then lacked the absolutely finished touch and her acting had grandiloquence rather than grandeur. But in the Norma presentation her long periods of unceasing study, and applied, intensive musical thought, suddenly flared into marvelous result. The public and the critics heard an artist who had "arrived"; one who touched the heights and possessed the power to carry her hearers to the same lofty elevation. She has maintained that proud position since she first amazed the Metropolitan Opera auditors with her phenomenal delivery of the Casta Diva aria, and her classically majestic histrionism as the love torn heroine of Bellini's masterpiece. The future of Rosa Ponselle looms bright with prospective achievement. It is justifiable to predict for her paths even more exalted than she is treading now. She will surely find them. Her sincerest admirers hope fervently that to Rosa Ponselle the applause and shouts of the multitude may be as shining brass while she moves upward to reach the purest gold of art.

JUILLIARD ANNUAL REPORT

The annual report for the season 1927-28 of the Juilliard School of Music, including the Juilliard Graduate School, the Institute of Musical Art, and the Extension Department, gives some intimation of the importance of the work that this institution is doing. The Institute of Musical Art, during the year, had an enrollment of 997 students, and the graduate school 186 students. They came from all sorts of places at home and abroad, the Institute having a majority, it is true, from New York City and its suburbs, but also pupils from every state in America and from sixteen foreign countries.

The total amounts expended are extraordinarily high. The Juilliard fund advanced to the Graduate School nearly \$350,000. The Institute of Musical Art received over \$250,000 from tuition fees, and was advanced more than \$60,000 from the Juilliard fund. That is to say, the total advanced from the Juilliard fund was over \$400,000, and other receipts from various sources nearly \$300,000. The only expenditures that need be mentioned are Loans, Student Aid Fund, Student Employment and Social Worker, \$18,959 (this was of the Graduate School); the awards to students in Europe, \$1,395.45; and the Deems Taylor award, \$5,000.

Now as to the fellowships at the Graduate School, they were as follows: violin 44, voice 42, composition 11, piano 82, and cello 11. These figures include a small number of students who held fellowships in more than one department. About thirty students resigned their fellowships between October and May, some because of illness and many to accept professional engagements. One hundred forty-seven students were re-appointed for this year. Mr. Hutcheson, the Dean, says: "Perhaps we can fairly claim improvement this year, (1) In the discipline of the school, particularly in insistence on secondary studies and the initiation of a system of reports; (2) in the morale of the students; (3) in methods of examination and more rigid selection of new students; (4) in the quality of the school concerts; (5) in cordiality of cooperation with conservatories and schools of music, private teachers, and other educational agencies; (6) in coordination of the school's work with the larger purposes of the Juilliard Foundation."

The Extension Department, conducted by Philip Greeley Clapp, who unfortunately has now left the Juilliard Foundation and has returned to his former post as head of the music department of the University of Iowa, reports that no schools have been invited to enter into affiliation with the Juilliard Schools, but that representative schools have been approved for scholarships in a number of states. Chautauqua Institute scholarships and Summer Orchestra Camp scholarships have been agreed upon by the Dean and the Director of Extension. Twenty-five orchestra scores by American composers were examined by a committee consisting of Goldmark, Stoessel and Clapp, and an orchestral suite entitled Horizons, by Arthur Shepherd, was selected for publication.

This is all exceedingly encouraging, as every interested reader of the *Musical Courier* must realize. What America has needed has been not so much education as the responsibility which goes with what may be called public education. The establishment of the Juilliard Foundation, and of some other similar educational institutions, has brought the whole matter of the development of young American musicians into first page prominence. But before the foundation of these institutions, even so excellent a school as the Institute of Musical Art, which is now a part of the Juilliard School, was hampered by the fact that every one of its graduates faced the terrible struggle for recognition which confronted every American until very recent years, except those who returned with laurels from abroad.

Now the mere fact of winning a Juilliard fellowship, or a fellowship in some other foundation, gives the student a certain prominence. It also cannot fail to give him a feeling that he has to live up to the reputation he has won. Furthermore, it must give him the feeling that he is not an isolated student with a gigantic barrier to be overcome before he can enter into a public career in music, but is the child of a public which is awaiting his emergence from the school, only too eager to praise his ability and to give him a sympathetic and cordial greeting.

Variations

By the Editor-in-Chief

It is with genuine pleasure that I receive news from Georges Barrère of his intention to establish his rare Little Symphony Orchestra on a permanent basis in New York. He feels that to his organization the mission beckons to present music which is more suitable for a small orchestral group than for the regular large symphonic bodies. Therefore Barrère has set out to gather together funds for the purpose of guaranteeing the salaries of the players, and the expenses of rent, management, and advertising.

"Naturally I shall be wise enough," adds Barrère, "to secure the whole amount needed before starting any public work."

The Barrère project should find no difficulty in securing support from discriminative music lovers who have money to spare for advancing the tonal cause in its most refined aspects.

The repertoire so far performed by Barrère and his Little Symphony has been one of unique distinction and aristocracy. It is certain that those qualities may be found, too, in all future programs of the projected permanent band. New York needs deeper acquaintance with exactly the kind of work planned in the Barrère venture.

To me it always has been a sort of caviar of musical pleasure to run into the Barrère concerts for an hour and enjoy their superfine atmosphere, delicacy, and intensive musicianship, to say nothing of the radiant explanatory remarks of the conductor.

Good luck to the Little Symphony and the Little Speeches.

Another new worthy undertaking, with necessary capital already assured, is the Schubert Memorial, Inc., which has as its object the securing of debut appearances for deserving young artists. Mrs. Cornelius N. Bliss, chairman of the New York Committee, reports encouraging demand for subscription (membership) seats in all parts of Carnegie Hall from the parquet to the top of the balcony. This would seem to prove that the underlying idea of the Schubert Memorial appeals to all strata of our musical public. Mrs. Bliss gives out the further information that the entire row of first tier boxes at Carnegie Hall has been sold for the opening Schubert Memorial concerts on December 5 and January 2.

Otto H. Kahn made one of his pithy and purposeful addresses recently at George Peabody College for Teachers, in Nashville, Tenn. The subject was, The Gainful Occupation of Leisure. Mr. Kahn pointed out that the present era has brought increased hours of leisure into the lives of the American working population, and he advised that such extra time be spent in diversified and varied activities, so as not to atrophy the "muscles" of the brain and the soul.

The point no doubt was well taken by the teachers and future teachers whom Mr. Kahn was addressing. However, the population at large probably feels that its leisure could not possibly be better or more variously employed than at present.

Among entertainments available for the people are there not movies, prize fights, burlesque shows, shooting galleries, speakeasies; and seasonal baseball, football, and hockey games; and ice-skating, baby and bathing beauty parades, Mardi Gras carnivals; and circuses, county fairs, rodeos, clambakes, Luna Parks, shoot the chutes, Fourth of July celebrations, dance halls and dance marathons?

And six day bicycle races, wrestling contests, tooting horns at election time and New Year's Eve, horse races, athletic competitions; and smoking, chewing of tobacco or gum, news tabloids, pink and green sporting "extras," comic supplements, rotogravure supplements, pinochle and poker playing, dice throwing, coca cola, hot dogs, dog races, bowling, pool, billiards, flivver rides, church and political picnics?

And zoos, aquariums, bus rides and park promenading (at night also).

And, of course, the phonograph and the radio.

Was willst du noch mehr, mein lieber Kahn?

It is to be feared that the list I have given may put me, in Mr. Kahn's mind, into this other paragraph of his Nashville speech: "To be sophisticated is not to be superior. To be blasé or cynical, is not to be a philosopher."

I offer to the populace, therefore, the sincere suggestion that, yes, we have also art galleries, museums, lectures, sunsets, cloud effects, symphony concerts,

grand opera, and recitals of soloists, sonatas, and string quartets. Sometimes even quintets and sextets.

Have you ever imagined that there is music in the castanets and that they are able to reflect moods?

If you do not believe it, go to see La Argentina dance and hear her play on the little pieces of wood. She fingers them as one does the keys of a piano. Of course the basic tone does not change but you get the idea that it does, what with the extensive range of dynamic gradations and subtle and delicate rhythmic variety coaxed from the castanets by La Argentina.

As to her dancing, it is a living expression of music and of that much abused conception, the poetry of motion. She uses only piano pieces for her accompaniments and they are the best by Albeniz, Granados, Yradier, De Falla, and the other modern Spanish composers.

I never had been a devotee of stage dancing, but I admit that La Argentina effected my conversion to her art. She dances Spanish music as the most gifted pianists play it, with nuance, exquisite suggestion and sensitiveness, and shimmering color. Her boleros, tangos, and seguidillas are to those of other Spanish dancers as a symphony orchestra is to a band of mandolins and guitars.

La Argentina conquers even the rather unimaginative piano playing of her partner, Carmencita Perez. How would George Copeland and La Argentina coordinate?

And unless Spanish dancing is her sole metier what could she not do with the music of Chopin, Debussy, and any other composer, for that matter?

Dear Variations:

New York, October 30, 1928.
Greetings! I have just been reading Governor Graham's Australian letter in your Variations and my affectionate remembrance of the "galleristes" of Sydney compels me to write a line in their defense.

I think you will admit the extent of my knowledge and experience before the great operatic audiences of the musical world, and I assure you that as regards Sydney, never in my career have I encountered a gallery public more completely imbued with the desire to enjoy the performance (sans clique and sans clique) and with an enthusiasm as refreshing as it was spontaneous.

I am not thinking only of the "pretty Verdi melodies" of which Governor Graham writes, but also of operas such as Samson and Dalila, and Lohengrin.

It was a joy and inspiration to sing for the Sydney "galleristes." I met hundreds of them; they called me "Cis" and they were mostly young boys and girls, many studying music; aspiring opera-singers some of them.

They were not afraid to stand all morning at the side door, awaiting the opening of the theater at three o'clock. The management out of consideration opened the gallery at that hour, and they crowded in. Most of them brought their tiffin baskets. Mme. Melba later had tea served specially for them each day. They even carried a piano up

there, and I have attended impromptu concerts myself, standing below on the darkened stage, listening to students and amateurs singing operatic arias, with an occasional piano solo between.

And so they would wait patiently until the performance commenced at 8.30 remaining until midnight, a delighted, unspoiled, un-blâsé crowd, showing with a full heart their pleasure at our offerings in salvoes of applause that kept us bowing again and again until we really wished they would go home to bed.

Any singer who like myself, has experienced the enthusiasm of the Australian audiences and particularly of the "galleristes" of Sydney, will surely find it hard to understand what was the matter when Governor Graham found them "cold" and the applause "only perfunctory."

Best wishes, as always,

ELEONORA DE CISNEROS.

No wonder that Jeritza feels she fits the role of Die Aegyptische Helena. She made her original stage debut in Offenbach's *La Belle Helene*.

"Wireless is wonderful—yesterday I heard Tannhaeuser." "Oh, I don't bother about those little stations, I only get Paris and London."—*Lustige Koehler Zeitung*, Cologne.

Kohkichi Oida, Japanese pianist, sends me his prospectus from Tokio, announcing two recitals there, the first with an all-Liszt program, the second consisting of Chopin works only. Oida has had some excellent press reviews as the attached example will prove to all unprejudiced persons:

二つの傳説

1) 小鳥の説教

波上を徒足歩る聖フランシス・ド・ボウル
僧侶に入つたりストは、その晩年を羅馬で過した。此の
曲は其處で書かれたものである。

1)『小鳥の説教』リストの守護聖者であつたアツジ
の聖者フランシスが小鳥に説教をした有名な傳説を描いた
もの。

2)『波上を歩るフランシス』聖フランシス・ド・ボウル
(足はもとよりアツジの聖フランシスと同一人ではない)
が嵐の日に伊太利本土からシシリー島迄、波の上を徒歩で
涉つたといふ奇蹟の傳説を主題として作曲したものである。

この二曲は、リストが晩年に及んで宗教的な徹底な内面
世界に滲透して行つた奥行の深い作品として有名であるばかりでなく、リストの描寫音楽中に於ける傑作として知ら
れてゐるものである。

They do not know what to do with the Graf Zeppelin. Why not attach all the printed scores and librettos of Egyptian Helen to the big dirigible and let it float off into endless space?

The wave length of a human being now is fixed officially at 3.66 meters. The way some opera singers behave one would think it to be 6.63.

A post card arrives from Clanton, Alabama, addressed to "The Musical Carrier," and reading: "Please send me information on Music. Thanking you, Mildred Danforth." Well, Mildred, when last seen and heard, Music was doing nicely, thank you.

LEONARD LIEBLING.



FLEISCHER LAUBENTHAL BODANZKY JERITZA WHITEHILL
Strauss' Egyptian Helen as viewed by Cartoonist Viasfora, who evidently saw more than he heard

WHICH WOULD YOU RATHER BE? THE BULLFROG IN THE POOL OR THE BULLDOG ON THE BANK?

This is to remind readers of the MUSICAL COURIER that the Music Industries Chamber of Commerce offered nearly two months ago a prize of a thousand dollars for the best slogan expressing the advantages to be derived from playing some form of musical instrument. The contest will close December 1.

The fact is, that all is not well with the music business since the radio has made such inroads upon it. People are satisfying themselves with listening and are apparently abandoning any effort to play. They neither buy music nor musical instruments to the extent that they did before the advent of radio. This is a matter of importance, of course, to all musicians as well as to those who publish music and manufacture musical instruments. It would be a sad time indeed if music were ever to fall entirely into the hands of professionals, so that on the one hand we would have the paid music maker and on the other hand merely the listener. That our children should be deprived of the benefits to be derived from having some sort of musical instrument in the house would certainly be a national calamity. The evil re-

PROGRESS

Progress—what is it? Everybody talks about progress in a general sort of a way without having a clear conception in the mind of the exact meaning of the word.

When a child begins his piano lessons we say he is making progress as he gains each elementary step forward. When a war is being waged we say that our armies are making progress if they kill a great number of their opponents. When the inhabitants of a village give up oil lamps and adopt electricity we say they are making progress. Are we justified in saying, therefore, that progress consists in playing the piano, killing enemies and burning electricity?

Nearly every American student who goes to Europe begins his European life with a criticism on the non-progressive methods of the Old World. He condemns the plumbing, the heating, the slow business methods, the unpunctuality, the disregard for the benefits of advertising, and lets everybody with whom he comes in contact know in no uncertain terms that his country is more progressive.

As a matter of fact, however, there is no such thing as progress in general. At certain periods certain arts and sciences advance while others equally important are on the decline. No one with any knowledge about the subject will say that sculpture has made progress since the palmy days of the great artists of ancient Greece. And of an equal certainty, there has been no progress in Gothic architecture since the fifteenth century. Naturally, the preachers of progress will reply that Greek sculpture and Gothic architecture are unimportant matters in the great march of progress. Well, let us grant that they are unimportant. The fact remains that in general there is as much decline as there is advance. Has music progressed within the last quarter of a century, or has it only changed? We are not condemning changes. We simply ask if music as an art has made progress since the days of Chopin, Brahms, and Wagner? Has the nation made progress in mentality, moral purity, political probity, education, culture, consideration for the welfare of others? If the nation has progressed in these things how joyfully would George Washington shake hands with Abraham Lincoln could they but see the high code of honor among politicians and the unselfish devotion of the people's representatives to the welfare of the nation.

If sculpture has progressed, how melancholy would be the meandering of Phidias, Praxiteles, Kritios, Nesiotes, Kanachos, Hageladas, and Polykleitos through Central Park when gazing on the busts of poets and politicians set up therein for the delectation of New Yorkers.

In the year 399 B.C. the democracy then controlling ancient Athens condemned Socrates to death for leading the youths of the city astray from the established religion by teaching them that Virtue is knowledge; Vice is ignorance.

Barely more than two centuries ago the Puritans of New England believed that the morals of Boston and of Massachusetts in general demanded that a certain neurotic or epileptic woman should be burned at the stake for witchcraft. In the present year of grace, as churchmen say, there are many religious persons banded together to oppose the objectionable doctrine of evolution and biological progress as taught by Darwin. Can this be called progress?

Progress is a subject which is interesting mostly to the new and Western World. And in this new and Western World the supreme end and aim of progress is towards the amassing of wealth. The man who

sults of such a deprivation might not appear immediately, but in time music in our country would certainly be felt to be retrogressing rather than progressing.

It is perfectly obvious that people who have had only a few music lessons, or who have, without instruction, dabbled with some musical instrument, will be more likely to take an interest in music than those who have had no such contacts. The schools are doing more and more every day to bring about such contacts, but the place for dabbling and for "playing for fun" is in the home, not in the school.

It is certainly to be hoped that the Music Industries Chamber of Commerce may succeed in finding such a slogan as will put the musical instrument back in the home. At the same time, the MUSICAL COURIER feels that conditions as they are today in America will be merely a passing phase and that matters will readjust themselves after the people begin to get accustomed to the radio and get such radio machines as they have bought on the installment plan paid off.

remains poor in worldly goods is hardly called progressive, though he may have produced the works of an Edgar Allan Poe.

Bertrand Russell, the English writer, says that the Chinese take no interest whatever in progress. Their hope is to keep things exactly as they are—exactly as their ancestors left them. And this is precisely the aim and belief of every violinist, however much he may talk about progress. His consuming passion is to own a Cremona violin; he worships at the shrine of ancestor Stradivarius, forefather Guarnerius, and progenitor Amati. Progress? Do not talk to him about the progress made in violin making. He knows well enough that the great art died in northern Italy two hundred years ago. All the dealers in old violins cultivate the religion of Cremona as jealously as the church in the Middle Ages tried to stem the progress of thought and keep the minds of the people fixed on the ancient teachings.

Through many centuries the precursors of the violin progressed unto their culmination in the products of Cremona. And when Stradivarius was fashioning the perfected violin, Cristofori in Florence invented the piano, which has been progressing towards perfection ever since, while the violin has remained stationary.

Progress, therefore, belongs to no one age or no one country.

SCHUBERT WEEK

The world-wide celebrations in commemoration of the one hundredth centenary of Franz Schubert come to a head next week, the death of the great composer having occurred on November 19, 1828.

Details of the Schubert Week instituted by the Columbia Phonograph Company, which has been among the prime movers in honoring the memory of the genius who was so scantily honored during his lifetime, appear in another part of this issue. Also an interesting short article on the origin of one of Schubert's most famous song cycles, *The Maid of the Mill*, by Dr. Marie Norst.

Readers of the MUSICAL COURIER who are not familiar with the illustrated Schubert supplement published by this paper on April 12, 19, 26, as well as all persons interested in the celebrations now going on, would do well to make application for those issues, of which there are only a very limited number left. In addition to interesting and rare pictures, manuscripts and biographical material they contain valuable essays on Schubert's life and works by eminent artists and musical writers. The universal demand for the Schubert supplement will probably necessitate its republishing some time within the year.

DOCTORS OF MUSIC

Out in Ohio the Doctors of Medicine must consider music to be good for the health, for they have their own band. The Summit County Medical Society gave a concert not long ago, in which the Doctors' Orchestra, twenty-eight pieces, played a program of popular music, much to the delight of the audience. The conductor is Dr. A. S. McCormick. There are violins, a mandolin, banjo, viola, cellos, piano, flute, clarinet, saxophone, bassoon, two trumpets, French horn, two trombones, tuba and drums, all of the players having M.D., B.S., D.D.S., or some other sort of a title after their names. That is good work and deserves the highest commendation. There are plenty of professional musicians in this country. What we need are amateurs, and the Ohio Doctors evidently think so, too.

Tuning in With Europe

More Beechamisms

Sir Thomas Beecham recently paid his respects to the phonograph: "Look at the profits of the gramophone companies," he said to a Leeds Festival audience. ("Hear, hear!") "I quite agree, I have got shares in them all (Laughter). I make records myself, but I have never heard one yet that was music."

This is a typical Beechamism. People have denounced the phonograph before; it takes Sir Thomas to denounce the records he makes himself. But broadcasting, despite—or perhaps because—of his new unholy alliance with the Broadcasting Corporation is his favorite butt. He says it is "like the grinding and grunting of all the hogs in all the hoggeries in the world." Now Sir Thomas broadcasts himself and a rather naive official of the Broadcasting Corporation wonders why Sir Thomas chooses to attack "the broadcasting in which he is so closely associated."

Biting the Hand

Sir Thomas is nothing if not sincere. He broadcasts not because he wants to but because he has to—if he wants to conduct at all—and he vents his fury by insulting the concern which makes him do it. He knows, moreover, that while he cannot do without that concern, the concern cannot do without him. Such independence delights our heart. And after hearing the lovely encomiums that conductors pay to the orchestras that hire them it is just as delightful to see Sir Thomas get the best out of an organization which he has just called second-rate.

Brass Bands, Too

Speaking of the musical backwardness of his own country Sir Thomas told his audience: "You have in this country that superannuated, beastly, disgusting, noisy, horrid method of making music in superabundance known as the 'brass band.'"

An outraged British citizen, defying him, writes in a London newspaper that brass band music is as yet in its infancy, and he points out that such composers as Gustav Holst are now beginning to write for it. (Here's wishing the infant a nice slow growth.)

Making the Critics Weep

As for Holst, he seems to have achieved something quite unusual in the history of brass band music. His contribution to the recent championship contest at Crystal Palace was *A Moorside Suite*. We didn't hear it, but the 3,000 men and women who did were much affected by its "broad homely melody." "Tears rolled down the faces of some of the hardened band critics and rows and rows of men leaned forward with bowed heads," reports the Daily Something-or-other. Touching, we call it.

* * *

Chiefly Tonsorial

A lock of Beethoven's hair is being offered for sale in connection with a whole collection of "locks of famous Germans" in Vienna. Its price is \$200, and it is supposed to have been obtained by a certain lady from Franz Schubert shortly after Beethoven's death. That Schubert should have possessed a lock of Beethoven's hair is hard to believe; that he should have parted from it after having possessed it, is even more so. Still—documents are documents. A lock of Schubert's own hair, by the way, is also in the collection and valued highest of all, namely at \$250. Perhaps because it's curly. Or because it's blond. This may be a surprise to most people who have been looking at Schubert's pictures during this centenary year. But it's true; we looked at a lock of his hair ourselves—the prized possession of Miss Geissler-Schubert, the composer's grand-niece, in London.

* * *

Léhar Among the Classics

Franz Léhar's latest is an operetta—beg pardon, opera—on the subject of Goethe's youthful love affair with Friderike Brion. It is entitled *Friderike* and is said to be musically worthy of its great subject, which is going some. Moreover, it is a sure fire hit, for it is another Old Heidelberg, with Heidelberg changed to Strassburg, and Goethe in the role of the student prince—poets and princes being synonymous in some regions. Incidentally, Goethe's poems are heavily drawn on by the librettist, and Léhar has had the temerity of setting *Haidenröslein* to music. In this Schubert year, too!

* * *

Paderewski Says—

Motor cars, according to Paderewski, are inimical to art. "Those whose grandfathers bought books and pictures," he says, "now buy movement. What an evanescent possession to lay in! You might as well lay in the wind."

C. S.

Music Development in the Cedar Rapids Public Schools

In the heart of the state where the "tall corn grows" there is an enterprising city of between sixty and sixty-five thousand inhabitants called Cedar Rapids, which realizes what a tremendously important part music plays in the lives of its citizens. This splendid attitude speaks well for the early coterie of private music teachers of the city, but of recent years is due largely to the wonderful strides made in public school music. When viewed in the light of former days, the public schools have created a musical situation which is nationally known for its excellence—and how come?

Cedar Rapids is most fortunate in having for its supervisor of music, Alice C. Inskeep, a woman fitted by personality and training to instill the spirit of music in its future citizens, and who has devoted the better part of her life to the accomplishment of the intensely worth-while proposition of giving to every child who possesses any musical ability whatsoever its chance to achieve, and of creating in Iowa a musical centre of national reputation. The story of how she has struggled, hoped, and finally won out in her desire for musical progress is a story of untiring zeal and the ability to secure the co-operation and enthusiasm of her co-laborers.

The aims and objectives of public school music are best set forth in the words of the superintendent of schools, Arthur Deamer, the musical ability of whose family has been developed in the schools, each member playing an orchestral instrument, and whose son won first place as solo cornetist in the 1927 state music contest. Mr. Deamer says: "Our aim is to teach the children to hear real music accurately and adequately reproduced, to learn to listen discriminatingly, to compare, to judge, to love the beautiful music with or without reason, to analyze, to pick to pieces for motive-phrase-form construction, to feel the pulsing of the rhythm, to float, to swim, or sink or bathe with the waves of emotion. In this way music becomes a part of their lives; they live in music and permit music to live in their inner consciousness."

Miss Inskeep realized one of her dreams when in 1918 an instrumental department was established in the public schools. Major Frederick Doetzl, whose preparation for this important work was of the highest, took charge. When the work was begun Major Doetzl was the only instructor. Since then instructors in brass, wood-wind and violin have been added to the staff. It is the policy of the management to give one year of free class instruction of instruments, then it recommends that those showing special talent make arrangements with private teachers for further advancement while the school keeps up their training in orchestral and band work.

Every school in the city has a beginning orchestral class, composed of students most of whom were members of the instrumental classes started in September. There are two senior orchestras, four junior high school orchestras, a

high school band composed of musicians from both senior high schools, and a junior high school band. The larger and more unwieldy instruments which make for complete instrumentation have been purchased through the efforts of student concerts, Board of Education and civic organizations. The high school orchestra and band have received high honors in state and national contests. Out of a school population of 9,500, about 1,500 are enrolled in instrumental work.

Music appreciation is another progressive course which is far reaching in its effects. This course provides a definite program of work from the fourth grade through the ninth grade—"this method functioning hopes to give to the child through his own development of music appreciation a demand for more good music and understanding and an evaluation of the qualities which make music good." A fund established each year by the Board of Education meets the expenses of phonographs and records. The students manifest great enthusiasm for this work.

As music development has progressed and the necessity and demand arise the courses have been enlarged to meet the demands called for. Which brings us to the introduction of specific voice work in Senior High Schools. Perhaps in no other branch has there been such an advanced step taken, one which calls for the most skillful teacher trained to a thorough understanding of the adolescent voice, its weaknesses and limitations as well as its beauties and possibilities, and a sympathetic understanding of the child's emotional nature. Musicians throughout the country will tell you that more promising voices are ruined in high school glee clubs than are benefited thereby, and they have sufficient grounds for such contention.

In high schools where no specific voice work is carried on, the glee club work is largely recreational in character. The clubs are organized chiefly along social lines, and their musical efforts devoted to raising funds for the school. Where any voice work consists merely of some inconsequential vocal drill before taking up the song material, this procedure has no educational value as far as voice culture is concerned. If, as most voice teachers agree, the adolescent age is the time to seriously consider vocal development then the natural and most effective place to introduce it is in the high school singing organizations. Here the fundamentals of good breathing and other vocal habits may be learned.

Always with an onward step, Cedar Rapids is among the first cities to give vocal class instruction a definite place on her school programme, and results have justified this step. A few years ago Washington High School entered her glee club in district, state and national contests and took first honors without exception. The members of these glee clubs had specific voice work with an excellent teacher.

The judges at these contests expect almost professional excellence from high school glee clubs and smaller singing groups such as trios and quartets. Locally the church choirs are benefited, but the greatest value is to the singing student whom the public school has discovered and started on a singing career with an impetus which he might never have had should the talent have been discovered at a later age. When Grant High School was organized four years ago I was placed as director of vocal music, and, realizing that if my subject was to receive the respect and consideration due it, it must be placed on the same basis as the academic subjects. That I might secure the best possible instruction in vocal class work I attended the Eastman School of Music, Rochester, N. Y., where I entered the normal classes of Frederick H. Haywood, voice teacher and author of "Universal Song," a vocal textbook specially adapted to meet the needs of vocal class vs. group instruction. As a result this course of study has been installed in Grant High School with gratifying results, pro-



GRACE MELONEY, director of choral music and voice classes at the Grant Senior High School, Cedar Rapids, Iowa. Miss Meloney was president of the music section of the Iowa State Teachers' Association, which was in session at Des Moines, Iowa, November 8, 9, and 10.



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(Continued on page 28)

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"There Is Something Spiritual in This Extraordinary Voice."—*Dr. Adolph Weissman, Berlin Zeitung Am Mittag, Oct. 16, 1928.*

"Crooks Possesses Not Only Most Exceptional Vocal Material, But Also Feeling for Style as Well as Deep Musicianship."—*Berlin Allgemeine Zeitung, Oct. 16, 1928.*

"Crooks Is One of the Chosen in the Vocal Art."—*Oslo Aftenposten, Sept. 5, 1928.*

"Richard Crooks With Considerable Right Has Been Called the Second Caruso."—*Oslo Arbeidesbladet, Sept. 5, 1928.*

"Crooks Is Being Compared to Caruso, But to Our Mind He Is More Like Bonci."—*Oslo Tidens Tegn, Sept. 5, 1928.*

"It Is Better That No Other Singer Perform!"—*Oslo Dagbladet, Sept. 5, 1928.*

"The American Mastersinger—A Singer Favored by the Gods."—*Oslo Morgenbladet, Sept. 5, 1928.*

"Crooks Has Been Compared With Caruso and Gigli, But This Gives Too Narrow a Picture of His Qualifications as a Singer. He Could by Right Be Called the Tenor's Battistini."—*Oslo Nationen, Sept. 5, 1928.*

"The Evening Was One of Great Success, With Innumerable Encores and Ovations From the Audience."—*Oslo Nyheds og Advertisements Blad, Sept. 5, 1928.*

"The Magic Began With the First Aria and, Although We Listened to the Last Encore, the Intoxicated Public Seemed Never to Get Enough and Demanded More and More. Crooks Will Awake This Morning as a Great Celebrity in Our World of Music."—*Vienna Neues Tageblatt, Oct. 15, 1928.*

"We Hear a New Tenor, a Young Artist Whose Piano Is of the Most Marvelous Magical Tonal Beauty, a Delicious, Velvet-Soft, Lovely Dark Red Piano, a Most Seldom Heard and Caressingly Beautiful Piano, a Piano With a Perfectly Equalized Register Such Is Rarely Heard, a Smooth, Faultlessly and Most Artistically Produced Piano. It Is the Lyric Piano of a God-Given Lyric Tenor."—*Vienna Allgemeine Zeitung, Oct. 16, 1928.*

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"We Heard a Real Tenor Voice of Silvery Brilliance in Its Middle Register Which Has a Dramatic Forte in the Higher Octaves, and Which Is Large and Full in All Its Registers and So Well Schooled That Every Color Is At the Artist's Command."—*Vienna Neues Journal, Oct. 16, 1928.*

"A Voice Like Crooks' Must Be Heard. Splendid, Intensive, Glowing! His Instrument Is as Much Soul as His Soul the Instrument."—*Stockholm Svenska Dagbladet, Sept. 27, 1928.*

"Richard Crooks Is a Real Singer by the Grace of God, a Creative Artist Who Touches Even the Most Immovable Soul and Irresistibly Arouses Everybody's Enthusiasm."—*Stockholm Folkets Dagblad, Oct. 1, 1928.*

"Crooks Is an American Tenor Who Has Come and Charmed Europe. He Offered Beautiful Singing In Richest Measure."—*Stockholm Aftonbladet, Sept. 27, 1928.*

"When Crooks Sings, It Is Not Curious That Caruso Comes Into One's Mind, For If There Is the Possibility of Any Singer Filling Caruso's Place, It Seems to Be This Young Tenor."—*Stockholm Svenska Dagbladet, Sept. 28, 1928.*



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Music on the Air

JUDSON-ADAMS MERGER

Owing to the many other news items of importance which we have recently commented on, we are a little behind in mentioning the recent merger of the Judson and Adams Radio Programs; but this by no means indicates that it is not important. All those who have been interested in the musical advancement of radio know what an important figure is Arthur Judson. He has brought the various radio hours of which he is the head to enviable positions in the public's estimation, due not only to the fact that Mr. Judson holds a rare prestige in the field of music and among musicians, but because the hours have always been representative of this high standard.

The purpose of the firm is to provide artists and programs for radio broadcasting in which field the Adams Broadcasting Service was also active. With this addition the Judson group claims to be the largest independent unit supplying artists and programs for broadcasting. A long list of worthwhile attractions is already the output of the Judson offices, and with this further addition to its resources it no doubt will be one of the most important and valuable booking bureaus in the country. What is of even greater value than its size is its dependability in regard to what it has to offer.

ON TURNING THE DIAL

NOVEMBER 5 to 11.—Sandwiched between the various political pleas was the General Motors hour which presented George Cohanovsky, Metropolitan Opera baritone, who is the possessor of a resonant and forceful voice.

On Wednesday the Chicago Opera presented one act of the Masked Ball and it was with real pleasure that we listened to the voice of Eva Turner as Amelia. Hers is a voice of lusciousness and sonority, coupled with a deep dramatic sense. Assisting her were Richard Bonelli and Cyrena Van Gordon, the latter, as the Sorceress, proving, as always, an artist who can be relied upon. The Sonora Hour has put

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Soli for soprano, mezzo-soprano, tenor and bass	.75
ROSSETTER G. COLE, <i>Hymn of the Union</i> , "Lovely is This, the Land of Our Abiding" (From "The Rock of Liberty")	.25
MABEL W. DANIELS, Op. 31, No. 1, <i>The Holy Star</i> (Christmas)	.20
No. 2, <i>A Holiday Fantasy</i>	.35

For Women's Voices

W. BERWALD, From Old Japan, Cantata with soli for soprano, alto and tenor (or soprano)	.60
MABEL W. DANIELS, Op. 32, No. 1, <i>Through the Dark Dreamers Came</i> (Christmas)	.12
No. 2 On a Japanese Fan (Trio)	.12
ARTHUR FOOTE, <i>Constancy</i>	.12
W. J. MARSH, <i>The Flower Fair at Peking</i> . Three-part chorus with soprano solo	.16
JULIUS RÖNTGEN, Op. 74, <i>Old Dutch Carols</i> (Christmas)	.35

For Men's Voices

WM. LYNDON WRIGHT, <i>Christmas Carols</i>	.12
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on a new series of entertainments, the first of which featured Ruth Breton, a fine violinist. The second, this week, offered, besides a baritone, the Sonora Symphony, the Picadors, also an ensemble and the Salon Group. The concert varies between the strictly classic music and the more popular. The music is always well played.

On Friday we were pleased to hear again the old war horse, Cavalleria. On the air it has the dramatic quality to carry it along with interest despite the many years. Of course the United Opera is doing a big job in presenting the many operatic works in English. We are of the idea that this series can become as popular as the National Opera Company's, which today enjoys quite a "national" reputation.

MARGHERITA TIRINDELLI.

Music and the Movies

Wednesday evening, November 14, Warner Brothers presented *On Trial*, at the Warner Theater.

The Paramount

Eddie Peabody, concert banjoist, is the starred attraction at the Paramount this week. He plays, among other numbers, Gershwin's *Rhapsody in Blue*, with great dexterity and the real "blue" temperament. He must be heard to be appreciated. The feature presentation is *The Volcano*, a novelty whose chief attractions are the scenic effects on Paradise Island and hula hula dances of the original mould. Coconut palms, beaches, lagoons, with the volcano in the background, make an impressive sight. The principal picture presents Adolphe Menjou in *His Private Life*. Mr. and Mrs. Jesse Crawford at the organ fittingly celebrate Armistice Day.

The Strand

Warner Brothers' "talkie," *The Terror*, which recently finished a good run at the Warner Theater, is the picture this week at the Strand and evokes as many thrills as ever. May McAvoy, Louise Fazenda, Alec Francis and Edward Everett Horton are the featured players. Previous to that there are some equally entertaining Vitaphone presentations: *The Croonaders in Melodious Moments*; Larry Ceballos' *Crystal Cave Revue*, with James Clemons and Girls, Marie Balli and Tom Merriman, Sally and Ted and Don Summers, and Tommy Atkins' *Sextette*. The overture, *Topical Review*, first showing of *Pathé Sound News*, and the *Movie-Tone News* complete the program.

Schmitz Pupils Have Public Appearances

Some of the pupils who studied with E. Robert Schmitz during his summer master class in Denver have since had successful public appearances. Among them is Marion Cassell, who gave a recital at Vincennes, Ind., and was scheduled to play at Town Hall on November 14. Elmer Schoettle, winner of the Schmitz Normal Scholarship, 1928, gave a recital in Minneapolis with such mastery that the Minneapolis Journal said that he had breadth combined with sprightliness and power which made for a very fine performance, and the Minneapolis Tribune called him a "very fine pianist." Schoettle is giving two-piano recitals with Ruth Dyer, authorized Schmitz teacher in New England. Dorothy and Karl Parrish, another two-piano team, are also in demand as recitalists.

Three of the Denver contingent, including Mrs. Thomas Patterson Campbell, Edith K. Rinquest, director of Rinquest School of Music in Denver, and Andrew Riggs, teacher at Colorado College of Music, holding to the "Bach religion" of Schmitz master pupils, will play the Bach three-piano concerto at the Civic Symphony Concert, under Tureman, in Denver.

In the Northwest, on October 12 the two-piano recital by Gladys Taft and Orpha Parker, members of Schmitz class and pupils of his authorized representative in Portland, Ella Connell Jesse, had marked success. One of the requirements for the Schmitz authorized teachers is to be able to perform as well as teach.

Mr. Schmitz announces that his next summer's master class again will be held in Denver, beginning early in July.

Isadora Duncan Dance Festival Postponed

S. Hurok, of the managing committee of the Isadora Duncan Dance Festival, which is to be held in the Manhattan Opera House, has just announced a postponement of the opening date of the big affair from November 16 to December 27. The change was made at the request of several hundred subscribers among the students and teachers of Eastern colleges who desire to attend a complete series of performances and who will be unable to do so except during the Christmas vacation.

The Managing Committee decided that a change of date was advisable after it had carefully considered the matter from every viewpoint and especially because of the fact that the Duncan Dancers now have enough European offers on hand to keep them busy until the middle of December, when they sail for New York.

Mr. Hurok, former impresario and life long friend of the late Isadora, also announced that the demand for tickets is so heavy that the festival will probably have to be extended one and perhaps two weeks.

Pennsylvania Grand Opera in Novel Bill

The Pennsylvania Grand Opera Company will offer a novel performance on the evening of November 21 at the Academy of Music Philadelphia. Two operas and a pantomime ballet will be presented, and three conductors and some of the organization's finest artists will be in service. Walter Grigaitis will conduct the opera, *Verbum Nobile*, by the Polish composer, Stanislaw Moniusko, and the cast will include Maria Koussevitzky, Stanislaw Vesta and Mario Fattori. In *Pagliacci*, which will be conducted by Frederico del Cupolo, Giovanni Zenatello will make his first appearance of the season with the company as Canio, Joseph Reschiglia will appear as Beppe, and Renato Flandina, Italo-American soprano, will make her debut. Florence Rudolph, former premiere danseuse of the Metropolitan Opera Company, and Mikhail Mordkin will appear in the ballet, *Carnaval*, assisted by more than a hundred dancers. This is announced as the first American presentation of this ballet, for which special costumes have been prepared. Fabien Sevitzky will conduct.

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Cedar Rapids, Mich.

(Continued from page 25)

during forty-five minute daily periods, five periods a week, the first twenty or twenty-five minutes given to vocal drill and the remainder of the period given to solo and ensemble singing. A full elective credit is given for five hours per week. Text books are in the hands of the students.

Many outstanding visitors in the musical world have visited Cedar Rapids schools, among them Mrs. Max Oberdoerfer, nationally known lecturer; John Philip Sousa, Osborne McComathy, Thurlow Lieurance, Duncan McKensie, Karl Gerkins, all paying tribute to the excellence of Cedar Rapids' public school music.

That music education in the schools is reflected in outside music activities of the city is evident in the quality of our Sunday School orchestras, dance orchestras, theater orchestras, many of these musicians receiving their early music training in the schools.

In closing allow me to say that Cedar Rapids is proud of its past record but hopes to achieve better things in the future. Also that what success and progress it has made in public school music is the result of the fine co-operation of civic organization, Board of Education, parent and teachers' associations and school officials from superintendent to building engineer. V.

Jerome Bradford Sings Over Radio

Jerdone Bradford recently has sung twice over WGBS, the first time presenting a program of Brahms numbers and the second time choosing Schubert Lieder. On both occasions Miss Bradford's rich contralto voice broadcast well, and she was highly commended by many of those who "listened in." This artist is well known in New York for her appearances at informal musicales, receptions and similar affairs, and she always displays fine musicianship in the make-up of her programs and also in her rendition of them.

Bohemians to Dine Flonzaleys

The Bohemians are to give a dinner December 16 at the Hotel Commodore, in honor of The Flonzaley Quartet, "to mark their final season as an organization, and in appreciation of their great services to the cause of music during the past twenty-five years." There will also be a musical program given by the Salzedo Harp Ensemble, The English Singers, and Sigmund Spaeth (in his entertaining parodies).

New Boston City Club Organist

John Hermann Loud has been appointed organist of the Boston City Club, to take the place of Earl Weidner who has resigned to become organist of the new Keith Memorial Theater. Mr. Loud has been organist at the Park Street Church, Boston, for many years and is a recitalist of note.

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"Miss Dale again displayed those gifts which have won her the favor of Metropolitan audiences."—*New York Times*.

"It is invigorating to hear an artist of the calibre of Esther Dale."—*New York Telegraph*.

"A recitalist of the highest type; tone rich and clear, phrasing elegant; enunciation crisp, and scale—oh, how well equalized!"—*Christian Science Monitor*.

"The 'American Nightingale' immediately won the admiration of the audience. Her golden voice, so clear and vibrant, was used with the abandon of a truly great artist. But it was not only her voice that is so wonderful, but her vivid personality which, when combined with her singing, makes her songs so poignantly appealing."

—*London Advertiser*.

Strauss' Egyptian Helen Fails to Excite Berlin

Cimarosa's Secret Marriage a More Successful "Novelty"—Stravinsky's Works Revived

BERLIN.—Among the numerous important opera performances which took place in Berlin during the first half of October the most eagerly awaited was Richard Strauss' *The Egyptian Helena*. A detailed account was given of this work on the occasion of its world premiere in Dresden and the impression it created there was not materially changed after a second hearing. Hofmannsthal's libretto is as incomprehensible as ever, while the music, alas, is but a reflection of the glowing, vigorous creations of Strauss' youth, though it still reveals the incomparable skill of the master hand.

The production at the Staatsoper was excellent, even though it did not measure up to the standard of the Dresden premiere at every point. Maria Müller was exceedingly good vocally. Her action and appearance, however, were hardly suggestive of the fairest and most enchanting woman in the world. Rudolf Laubenthal did his best in the ungrateful part of Menelaus, and Maria Rajdl, who sang the sorceress, Aithra, in Dresden, was called to Berlin at the last hour to replace Gitta Alpar, who was indisposed. Rajdl again deserved the highest praise for her fascinating artistry and her complete command of everything demanded by the role. In the minor parts Karin Branzell, Friedrich Schorr, Johann Barton, Genia Gusalewicz and Else Wulfel distinguished themselves. Leo Blech at the conductor's desk can hardly be surpassed as an advocate for Strauss' music, and Aravantinos' decorative stage settings were adequate without being extraordinary.

Nevertheless the public was clearly disappointed. There was a general lack of enthusiasm and, in view of the fact that Strauss is a prime favorite of the Berlin public, remarkably little applause.

A REAL MASTERPIECE

A more successful novelty was the revival of Domenico Cimarosa's once world-famous opera, *Il matrimonio segreto* (*The Secret Marriage*), at the Kroll Opera. To those who know how to listen in the proper spirit to this masterpiece of Italian opera buffa and who do not expect of an 18th century work what only the romantic art of a hundred years later was able to give, this opera affords sheer delight. Moreover, Cimarosa's light hand, his transparent clarity and charming grace, his abundance of characteristic melody and refined sense of humor are positive qualities which any composer of our age may well envy this quondam rival of Mozart.

With the exception of entirely inappropriate scenery, this performance merited high praise. But the replacing of the usual rococo frame with a tedious arrangement of plain curtains in the manner of a circus tent was an unfortunate attempt at that exaggerated simplicity (*alias neue Sachlichkeit*) which is all the rage in Germany just now. Fritz Zweig conducted with his characteristic vivacity and musically finish and the ensemble singing was excellent, only the soloists sinking to mediocrity.

STRAVINSKY DE LUXE

It is a far cry from Strauss to Cimarosa but an even greater extreme was reached with Stravinsky's *Oedipus Rex*, which has been taken up once more now that Otto Klemperer has entirely recovered. The performances he gives this work cannot be surpassed, and if under these conditions it cannot find favor it never will, except with a small clique of super-refined artistic snobs.

How different musically and how humanly superior is Stravinsky's real masterpiece, *L'Histoire du Soldat*, which Klemperer has now chosen as a companion for *Oedipus*, in place of the grotesque *Mavra* of last spring. Karl Ebert, the director of the Darmstadt State Theater, descended sev-

eral steps from his directorial dignity and became a shirt-sleeved conferencier, who explained to the public this most unconventional of pieces. The grotesque little orchestra was conducted by Klemperer, who had changed his evening clothes for a cheap, once-white, Russian blouse of decidedly proletarian character. Georgy Schdanoff, as the soldier, Paul Bildt as the devil, Elisabeth Grube as the dancing princess, and Jacob Geis, who was responsible for the mise-en-scène, all did excellent work. Incidentally, who ever remembers the librettist? Stravinsky everywhere reaps lavish praise for his inspired art. But at least half of the profound impression produced is due to the Swiss poet Ramuz, who invented the tale and wrote the poetry.

HUGO LEICHTENTRITT.

N. F. M. C. Executive Board Meets in Detroit

Many Social Engagements Help to Make the Week an Enjoyable One for Visiting Members

DETROIT, MICH.—The executive board of the N. F. M. C. convened in Detroit as guests of the Tuesday Musicae and the Highland Park Musical Club. About forty members of the board, from various parts of the country, attended. It was a busy week, with business sessions sandwiched between social activities. As the business meetings were not open to the public no report of the business transacted can be made though it is an open secret that the chief business was the perfecting of plans for the coming biennial in Boston in the spring.

Mrs. Samuel C. Mumford, president of the Tuesday Musicae, was the chairman of the entertainment committee and efficiently did she perform her task with the result that events of the week came off as scheduled with a smoothness and dispatch most gratifying. In Mrs. Theodore O. Leonard, former treasurer of the Federation, and chairman of the transportation committee, she had a fine helper. Mrs. Leonard succeeded in procuring cars for the entire week to convey the visiting delegates to their various meetings. As the majority of those driving the cars were members of the two clubs, entertaining them was thus afforded a fine opportunity for the visiting members to become acquainted with the Detroit members.

Monday was registration day, with a business session in the afternoon. In the evening the delegates and officers and members of the executive committee of the Tuesday Musicae were entertained at a buffet dinner at the beautiful Grosse Pointe residence of Mrs. Henry Bourne Joy, a former president of the Tuesday Musicae. After dinner music of classic charm was provided by John Challis and Madge Quigley, who gave a program played on the clavichord and octavina.

Tuesday there was a luncheon at the Sophie Wright Settlement and a demonstration of the musical activities among the children of the settlement, after which the delegates were taken to Orchestra Hall where they were guests of the Symphony management for one of the free concerts given by the orchestra for the school children, under the direction of Victor Kolar. The children have had thorough preparation for these programs through the work of their teachers, under the supervision of Edith M. Rhett. Not the least interesting moment of the day occurred at the close of the program when the 2,200 children stood and

Paganini

In Picture and Document

IN this issue appears the second and concluding installment of a series of hitherto unpublished pictures, documents, letters and other interesting material concerning Nicolo Paganini. This rare collection was recently bought by Maia Bang Hohn, through whose courtesy it is published in the MUSICAL COURIER.

Today's issue presents:

Correspondence, perhaps the most interesting of which is a letter from Mr. T. Watson, a manager sojourning in America, begging Paganini to take advantage of the fabulous terms he offers; diploma of the Order of St. George from Marie Luisa, together with the envelope in which it was delivered; a cast of his right hand; picture of his villa; prescriptions and letters from his physicians; a recipe for a soft drink; inventories; the house in which he died; his tomb; autographs, including his last words; his will; cartoons; poems and lithographs; diploma from the Institute of Genoa; letters from his family, and other material.

The first installment, printed in the issue of November 8, contained: pages from Paganini's famous Red Book; statement of receipts from his fifteen phenomenally successful concerts in London; cartoons; contracts; his green leather pocket diary and pages from it; music manuscripts; rare photographs of his birth-house and traveling coach; his expense journal and pages from it; diplomas from various conservatories; extract from a Triestine Journal, in which Paganini denies ever having been in jail for the murder of his wife; various letters to lawyers, and poems dedicated to him.

sang Schubert's *Hark, Hark the Lark*, with the pure lifting quality peculiar to children's voices. In the evening the visiting members were guests of the Tuesday Musicae at a banquet in the crystal ball-room of the Masonic Temple. Music was furnished by the Madrigal and Orpheus Clubs under the direction of Charles Frederic Morse, each club singing a group of three numbers with encores. Both clubs are members of the Federation. Mrs. Frederic B. Stevens, former president of the Tuesday Musicae, was toastmaster. Mrs. Samuel C. Mumford, the present president, gave a brief address of welcome. Jefferson B. Webb, manager of the Detroit Orchestra and Mrs. Edgar Stillman Kelley, president of the Federation, were the principal speakers and both were most entertaining.

Wednesday the members went to Ann Arbor as guests of the Matinee Musicae. They were entertained at luncheon at the Lawyers' Club where Mrs. Kelley and Dr. Little were the chief speakers, after which they visited the museum, the Martha Cook Building, and the Hill Auditorium where they listened to an organ recital.

Thursday Mrs. William O. Stephens, wife of the head master of Cranbrook School, Birmingham, entertained the board at an afternoon tea, after which a tour of inspection of the school was made.

Friday, the Highland Park Music Club gave a luncheon at the Detroit Golf Club. Mrs. Ned Fuller, president of the club, presided. A short musical program was given by Carolyn Sutphin, pianist, and the chorus of the Highland Park club. Friday evening the executive board gave a dinner at the Hotel Statler for the officers and executive board of the Tuesday Musicae and such members as had helped in the entertainment during the week. Informal speeches were the order of the evening.

Saturday morning the Sigma Alpha Iota Sorority gave a breakfast at the Hotel Statler, after which the delegates went to Orchestra Hall as guests of the Symphony Society. It was the first of the series of concerts for young people, called Musical Travelogues. The subject was Hungary and Roumania. Edith M. Rhett made the explanatory remarks and Victor Kolar conducted the orchestra. After the concert Mrs. Elmer J. Ottaway, second vice-president of the Federation, gave a luncheon at the Wardell for the visiting delegates and the entertaining members of the Tuesday Musicae. It was a charming and delightfully informal affair and made a happy close to a busy week.

J. M. S.

Zlatko Balokovic

Zlatko Balokovic is one of the most successful of the younger violinists in Europe, and it was after his latest success that the Berlin correspondent of the MUSICAL COURIER had occasion to chat with him about his career and his second American tour, for which he is now preparing.

He is a native of Zagreb, in Croatia, now a part of Yugoslavia, but which formerly belonged to Austria, and is better known to travellers under its previous name of Agram. The young Balokovic had his first instruction in music, and at the age of sixteen he had exhausted all the artistic resources of his native city. So he was sent to the Vienna Conservatory and became a pupil of Sevcik. Then, by the end of a few years, he had beaten all records and won all the available prizes including the Austrian state prize. Just before the beginning of the war, in 1913-14, public attention was called to his art in Russia, Italy and in Egypt, where he played for General Kitchener, who was anxious to hear him. After the war he played in Switzerland, France, England, America. At present he is making his second European tour, which comprises seventy concerts, and 1930 will see him again in America.

Mr. Balokovic is an ardent lover of his native country, and in order to encourage the young composers of Croatia be offered a prize for the best violin concerto based on Croatian folk-song themes. The jury, which included Ernest Schelling and Rubin Goldmark, awarded the prize of 2500 denars to the young Croatian composer, Bozidar Kunc. The prize concerto was performed for the first time in Balokovic's Berlin concert, an account of which will be found in the Berlin letter in this issue of the MUSICAL COURIER.

H. L.

EMIL HERRMANN

Rare Violins

My collection includes a choice assortment of the greatest master instruments, as well as a large collection of Italian, French and German Violins, Violas and Cellos of all grades and prices.



Following is a list of Rare Violins recently sold to Well Known Artists:

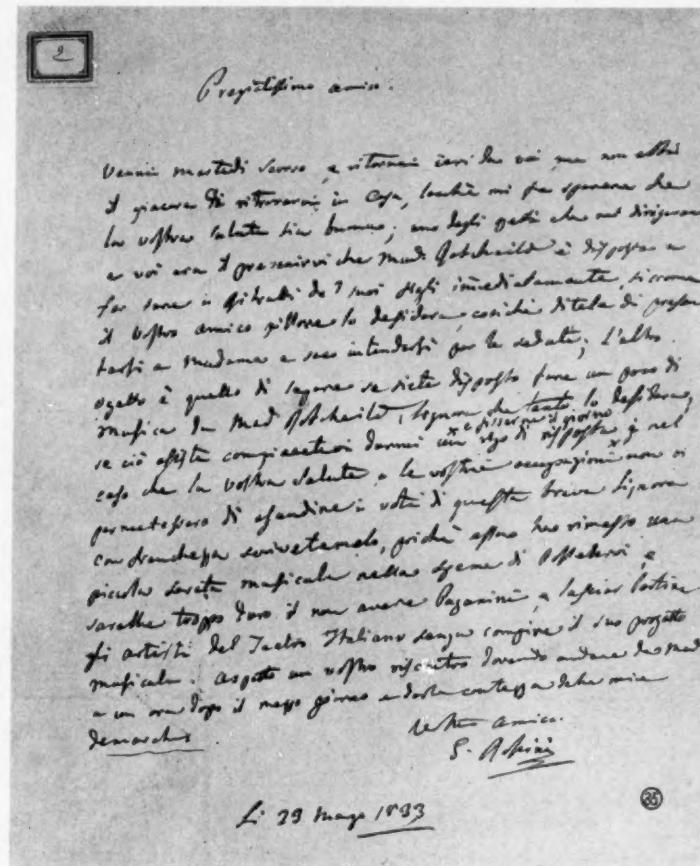
Jascha Heifetz	Joseph Guarnerius del Jesu	1742 "The Ferdinand David"
Adolf Busch	Antonius Stradivarius, Cremona	1732 The Wiener
Gilbert Ross	Antonius Stradivarius, Cremona	1705 Ex "Joest"
Toscha Seidel	Antonius Stradivarius, Cremona	1712 The "Da Vinci"
Katherine Wade Smith	Antonius Stradivarius, Cremona	1727 Ex "Ries"
Iso Briselli	J. B. Guadagnini, Milano	1753
Richard Burgin	J. B. Guadagnini, Milano	1756
Leon Goldwasser	J. B. Guadagnini, Piacenza	1744
Stefan Sopkin	J. B. Guadagnini, Turin	1776 Ex "Van Veen"
Vladimir Resnikoff	J. B. Guadagnini, Milano	1751 Ex "Birkigt"
Arthur Argiewicz	Nic. Gagliano, Napoli	1765
Gaston Elcus	Nic. & Hier. Amati	1677
Jascha Fishberg	Nic. Gagliano, Napoli	1761 Ex "Partello"

Bayreutherstr. 30
Berlin, W. 30

161 West 57th Street
New York City

Personal Glimpses of Paganini: His Life in Picture and Document

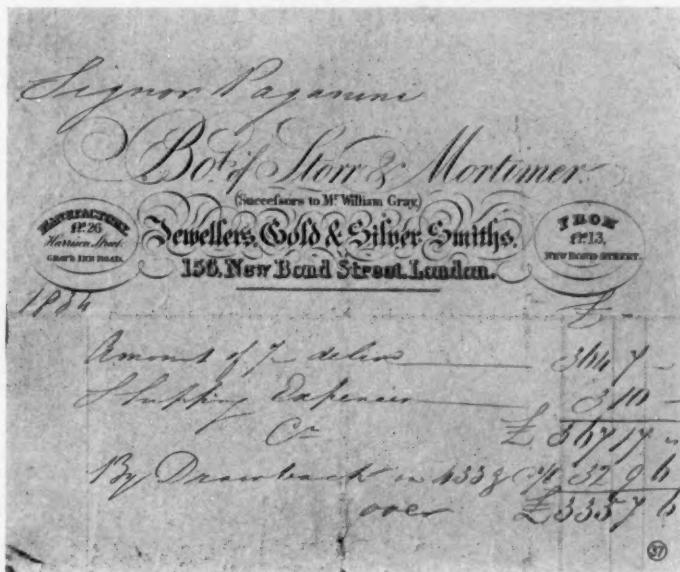
PART II—CONTINUED FROM LAST WEEK



(35) GIOACCHINO ROSSINI'S LETTER

to Paganini. Despite the accounts of Paganini's curious personality, of his miserliness and meannesses, some of the outstanding figures of his day were his friends: Foscolo, Rossini, Meyerbeer, Berlioz, the Princess Elisa, Lord Holland, Sir Clifford Constable, and most of the great poets, painters and musicians were intimately acquainted with him. Rossini's letter is most affectionate: "My most valued friend! I came last Tuesday and returned yesterday to your place but I had not the pleasure of finding you at home which makes me hope that you are in good health. One of the objects which directed me to you was to inform you that Madame Rothschild is disposed to have made immediately the pictures of her children as your friend the painter desires it; therefore tell him to present himself to Madame and arrange for the sittings. The other reason is to know if you are disposed to make a little music at Madame Rothschild's, who much desires it, and if this pleases you to send me an answer and tell me the day. In case that your health or your occupations should not permit you to fulfill the wishes of this competent lady, tell me with frankness, as she has planned a musical evening in the hope of having you, and it would be hard not to have Paganini and let come the artists of the Italian theatre without accomplishing her musical plans. I await an answer from you, having to go to Madame at an hour after twelve. March 23, 1833.

Your devoted friend, G. Rossini



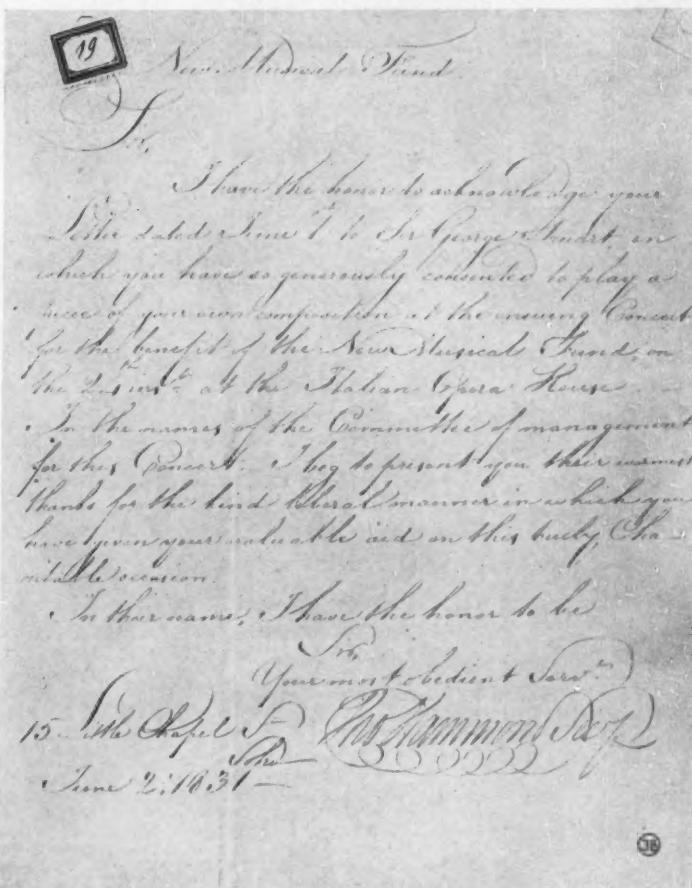
(37) FACSIMILE OF A RECEIPT

from Storr and Mortimer, jewelers, dated 1834. Statements in those days were not typewritten and on the reverse side of this page are the itemized articles bought. Paganini was obviously generous with his lady friends, as one reads that he bought rings, bracelets and diamonds. He was at this time quite wealthy having bought his famous Villa Gajone just shortly before this time. It was at this period that much of his money was coming to him from receipts for the publication of his compositions upon which he placed fabulous sums.

1. Sinfonia
2. Commedia
3. Capriccio a violino solo, e quindi obbligato
a un campanello composta, e eseguita
dal Signor Paganini
4. Aria di Pace cantata dall'a
Signra Bianchi
5. Sonata Militare della Signora G.
Compresa, ed eseguita dal Paganini
6. Scena d'aria di Pacini cantata dalla
Signra Bianchi
7. Larghetto per Violinista sul fondo
della Cenerentola composta, ed
eseguita dal Paganini

(36) PROGRAM OF A CONCERT

played by Paganini and written by him. The works were: Sinfonia, Commedia, Capriccio for solo violin, and Rondo obligato to a Bell, composed and executed by Paganini; Aria di Pacini, sung by Signra. Bianchi; Military sonata on the G string, written and executed by Paganini; Scene and aria by Pacini, sung by Signra. Bianchi; Larghetto and Variations on the Rondo of Cenerentola, written and executed by Paganini. The work Cenerentola was written by Rossini. The Signra. Bianchi must be the famous singer, Antonia Bianchi, with whom Paganini had an alliance for many years and who was the mother of his favorite son, Achillino. She kept watch over him for many years, but her jealous temper finally caused a break. He paid her 2,000 Milanese scudi for renouncing all rights to the child whom he had legalized. Once again one sees the affection and esteem which Paganini held for Pacini in placing his works on his programs and, who, it is understood, was his accompanist.



(38) LETTER OF THANKS

written to Paganini in 1831 by the Musical Fund, of London, for which Paganini gave a concert. This correspondence took place during the time elapsing between the date set for his concert debut and the actual performance of his first London concert. It is known that Paganini played many concerts for charity and indigent artists. As is seen in this letter, the benefit was given on June 24 at the Italian Opera House.

Personal Glimpses of Paganini: His Life in Picture and Document

Epître à mon Violon
Dear
Par le Célébre
Baron Nicolo Paganini.

à la répétition de son Concert du 19 Décembre 1836.
A Vice.

*Rester, mon Violon, rester dans la cassette,
Je me garderas bien de vous en déranger;
Quand la main d'Apollon a daigné vous toucher,
Toute autre est sacrilège et devant vous s'arrête...
Je ne sais plus vous tailler,
Il faut en perdre l'habitude,
Et je vais me faire une étoile
Seulement de bien vous choyer.
La gloire d'Amphion eut été sans rivale,
Sont le magique archet qui réveille tous sans,
Maintenant entre vous et tous vos compagnons
On peut établir l'intervalle
Du plus cher à l'un à l'autre de nos pignons.
Vous fûtes hier au soir de merveilleuses choses,*

(38)

(39) A TRIBUTE TO PAGANINI.

This poem, which is about four pages long, was written by Joseph Rosalinde Roucher, Member of the Academy of Petrarch and, as is seen, was inspired when Paganini used the gentleman's violin at the rehearsal of his concert of December 17, 1836, at Nice. Just why Paganini had to borrow a violin at this time is not known, but it may be presumed that he might have had to pawn his, as this was the year when he became involved in the finances of the Casino Paganini, a gambling house which was opened in Paris. The Government refused to grant an opening license and so concerts had to be given to defray the expenses of the undertaking. This disaster cost Paganini 50,000 francs. The first few lines of the poem have become famous—"Remain, my violin, remain in your case, I shall be careful to guard you. For when the hand of Apollo has touched you, All else is sacrifice and before you stops."

Cariissimo mio Pacini

*avendo riflettuto sulle condizioni
che dopo avete accettate, vorreste
cambiare, nonché al dispiacere che
l'appartamento alla famiglia Pacini ha
sotto lunga assenza, io son d'opinione
che vi faccia a Parigi. Mi si farà alla
meglio col signor Negri quale non è santo
d'ingegno: Intanto voi di qua potrete
essere di grandissima utilità. Dovendomi
ai vostri signori corrispondenti, e di così
se ne proteggi anticipatamente i parti-
menti della mia gratitudine.*

Vi saluta d'core

Nico P. —

Li 8 ott 1832

(39)

(40)

(40) A LETTER TO PACINI.

This must have been Giovanni Pacini, the famous musician and contemporary of Paganini. There evidently was a close friendship between the two, as Paganini used Pacini's works on his programs. Pacini must have done some sort of service for Paganini's concerts, presumably accompanying, as one notes in his Rouen accounts that Pacini received fifty percent on two thirds of the profits of that concert. From this letter it is evident that they had come to some sort of an agreement for Pacini to do some work for Paganini, wherever Paganini was at that time. There is no exact indication as to where that place was, but it no doubt was somewhere in France. The graciousness with which Paganini releases his friend from the trip is indicative of a considerate and gentlemanly character. This letter, which reads in the most affectionate terms, says: "My very dear Pacini, having reflected on the conditions which, after your accepting, you now wish to change, and furthermore realizing the displeasure which would befall the Pacini family because of your long absence, I am of the opinion that you remain in Paris and I will do the best possible with Mr. Negri, who is not without ability. In the meantime you on your part could be of great value to me by directing me here to your correspondents, in anticipation of which I extend to you the expression of my gratitude. I greet you heartily.—Nico. P., October 8, 1832." The identity of Mr. Negri has not been determined.

*dans cette pays, parce que il est si commode de
se marche — j'ai fait une voyage de 186 miles
sur la rivière dans une barque de l'heure trente
minutes pour une demi dollar — c'est à dire pour
vingtaine sous, et il n'y a pas d'extorsion
dans les Auberges. C'est le façon ici de dîner
aux tables d'hôte qui sont très marche — Si il y a*

29 Hubert Street
New York
Nov 8th 1835
My dear Master
je vous ai écrit le 18 avril en
réponse à la lettre dont vous m'avez
honoreé du 5 Février dernier, et depuis
long temps j'attend avec anxiété la réponse
je crains que ma lettre ne soit égarée
et je suis peiné de ne point avoir envoi
de duplicate — je vous disais que
je regrettai que l'on étant établi
en New York, on j'as le prospectus
de faire des bonnes affaires en pen-
d'Amériques, il ne m'est pas possible
de penser à retourner en Europe, ce
qui serait très désagréable pour notre
desir mutuel. — C'asie nous attendez
le plaisir de vous voir en Amérique
ou je vous ai pris de venir — la flûte
peut, et où je vous sien, vous

(41-42) LETTER FROM T. WATSON, A MANAGER, IN 1835.

who had come to New York and who was very desirous that Paganini come also. The writer is most enthusiastic about the New World, and his letter will cause a smile to those who are able to contrast the cheap prices, of which Watson speaks, with those of America today. In spite of Watson's urging, Paganini never left the Continent. New York seems to have been the musician's Mecca even in those days, according to Watson, who says: "My dear Sir: I wrote you on the 18th of April in answer to the letter with which you honored me on Feb. 5 last, and for a long time I await with anxiety for a reply. I fear that my letter did not arrive and I am angry that I did not send the duplicate. I told you that I regretted that, having established myself in New York, where I have the prospect of doing some good business in a few years, it is not possible for me to think to return to Europe, a thing which would be necessary to fulfill our mutual desire. Now we are awaiting to see you in America where I begged you to come as soon as possible and where I am sure you would have great success. . . . If you desire to come here I will give you the same conditions (in spite of the fact that the halls are more expensive) and I will find the two ladies and in the bigger cities a tenor and an orchestra. But I would prefer if your secretary would receive all the money and that you just give me my part. It is a pleasure to travel in this country because it is so comfortable and so cheap. I took a trip of 186 miles in a steam boat on the river, very luxurious, for a half dollar, that is to say fifty cents, and there are no over-chargings in the hotels. It is the fashion here to eat dinner at table-d'hôte which is cheap." The letter was sent in care of his personal lawyer and dear friend, L. Germi, who is also mentioned in Paganini's will. Note the old New York post-mark.



*Si vous déciderez de venir ici je m'engage de
vous donner les mêmes conditions (qu'avec les
Salles, le vont très cher, et il y aura plus des
dépenses) et je trouverai les deux Femmes et dans
les grand villes, une Tenore et l'Orchestre. Mais je
j'assurerai beaucoup moins que votre Secrétaire
recevront toute l'argent et que vous me donnerez
mon proportion — (42) C'est un plaisir de voyager.*

Personal Glimpses of Paganini: His Life in Picture and Document

Gran Cancelleria
del S.A.S. Ordine Costantiniano
di San Giorgio

Diploma di un Diploma.

A. 1^o 136.
B. 1^o 211

Illustrissimo Signore

Ho l'Onore di trasmettere alla Signoria Petta Illustrissimo il
Diploma ricevuto da Sua Maestà P. Augusto Paolo Paoli
Maestro intimo alla nostra Sua Signor Cavaliere del S.A.S.
Ordine Costantiniano di San Giorgio.

Si profonda alla Signoria Petta Illustrissima molta obbliga-
zione e l'Onore Signor mio di trasmettere allo stesso dell'
Ordine il de Suo Signor Gentilezza,nde non essere fatto Difesa
nel che d'oro.

Paganini. Illustrissimo Signore, i sensi della mia più profonda
considerazione.

All. Illustrissimo
Signor Barone Nicolo Paganini
Commendatore Gran Croce dell'Ordine di
Pamela, Cavaliere di Parma, del Ordine
Pamela del S.A.S. Ordine Costantiniano
di San Giorgio

Parma

43

(43) DIPLOMA OF THE ORDER OF ST. GEORGE

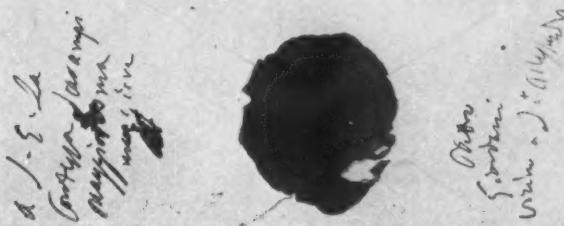
bestowed on Paganini on January 11, 1835, by Marie Luisa, with whom he continued a warm friendship. This was considered quite an honor, and it was because of this distinction that Achille, Paganini's son, was able to procure some sort of a solemn service to the memory of his father, after burial in Catholic consecrated grounds had been forbidden Paganini. This because he had died without receiving the last rites of the Church. After four years interment the permission for Catholic burial was granted. The first paragraph confers the order on Paganini; the second one requests him to send his coat of arms to the secretary of the organization so that they may be inserted in the "gold book", which was probably the registry.



(44) THE ENVELOPE

in which the diploma of St. George was sent to Paganini. In his handwriting one can see scribbled at the top: "From Marie Luisa; to be kept." Note the various titles which Paganini held and which the writer took pains to list. These were only a few of the many titles which he held at the time of his death. At this time he was "The Illustrious, Baron, Cavalier and Virtuoso of the Court of the Emperor of Austria" (for which the initials stand). This last title was given to him in 1828, by the Emperor Francis following his great success in Vienna. It is interesting to note that Paganini had had an invitation to appear in Vienna ever since 1817, when he met the Austrian Ambassador, Count Metternich, in Rome, who at that time urged him to go to Vienna. It was not until 1828 that he went.

A. 1^o 136. In alto: mi ha mandato marina di Dietrichstein
Grand Croce Cancelliere et consigliere intimo Grand Croce
dell'ordine di Costantino di Parma et al.



45

(45) BACK OF THE ENVELOPE,

on which Paganini wrote several addresses. The one decipherable, at the top, reads: "To his Excellency the Count Maurice de Dietrichstein, chamberlain and counsellor intimate, Grand Cross of the Order of Constantin of Parma." Perhaps this envelope was sent by messenger as there seems to be no postal markings but only a very heavy red seal to secure it.

46

All' Illustrissimo Signore Direttore del Museo
di Parma

Genova è nativo mia famiglia, sollecito sempre di promuovere
quegli che mantengono d'ogni genere il suo dovere,
ha voluto rigorre me cura di quel nuovo levatello
dove espandendo corona una medaglia d'onore.
Ambizioso ti apprezzava per più titoli anche a qualche
cosa come a nobilina mia patria adottiva, mi consigliò
di trasmettere al Direttore del Museo, di cui la S. V. Maria
è Direttore, tre esemplari. Si quella medaglia uno in
oro, l'altro in argento ed il terzo in rame.
Nel far la qual cosa io doveramente mi consigliò
di aderire alla sua istruzione, e di unire un nuovo
titolo perché la memoria di me sia durevole, fra
i permigranti.
Gradite, o Signore, i sensi di quella distinta stima
onde mi prego di opporre.

di N. Paganini

Parma 6. 18. marzo 1836

U. M. J. Deutz / Director
C. V. Paganini

46

(46) PAGANINI'S LETTER TO THE DIRECTOR OF THE MUSEUM OF PARMA.

Paganini was by no means a humble character. He knew only too well that he was a very gifted man and treasured every evidence of his ability extended to him. A proof of it is this letter which he wrote to the Director of the Museum of Parma. That little city had become for him a signal of success through the influence of Marie Luisa. It is only too natural that he should want his name among the elect of Parma, and he took the means to have it there: "Illustrious director of the Museum of Parma," opens the letter; "Genoa, my native soil, always anxious to reward her sons who maintain and brighten her name, wanted to place me again among that number and had coined for me a gold medal. Ambitious to belong to your city as my new and adopted country, and for further titles, I am pleased to send to the Museum, of which your illustrious person is the director, three samples of that medal: one in gold, the other in silver, and the other in bronze. In doing this I doubly please myself, in agreeing with your request, and add a new title so that the memory of me be permanent among the Parmegians. Accept the feelings of the distinguished esteem in which I hold you, and I beg to remain your humble servant, N. Paganini. Parma, 18, March, 1836."

Personal Glimpses of Paganini: His Life in Picture and Document



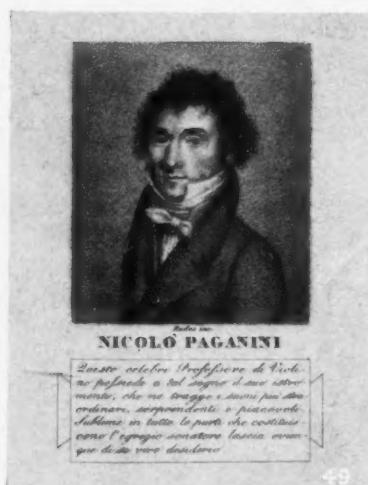
NICOLÒ PAGANINI
The celebrated Violin Performer on One String.

(47) THE FAMOUS CARICATURE OF PAGANINI playing on one string, which has become something of a landmark in the annals of violin history. This ability of Paganini developed from an affair which Paganini had with a lady for whom he composed the Scene Amoureuse on two strings. At that time he was residing at the court of the Princess Eliza, who praised Paganini to the extent of asking him if one string did not suffice for his talent. The Napoleon Sonata for the G string was the result, and thereafter Paganini developed the unique idea of playing on one string. Drawn from life by M. E. Engraved by C. Hunt.



Nicolo Paganini
as he was in 1819

(48) FROM AN OLD ENGRAVING published in London in Paganini's time. Caricaturing, as it does, the famous trick of playing entire pieces on one string, with which Paganini used to impress his audiences, it exemplifies the difference in the methods of virtuosos past and present. (Painted from memory by Bégar.)



NICOLÒ PAGANINI

*Questo celebre Professore di Viola
ne perfetta a tal segno d'arte stra-
ordinaria, che noi temiamo non più sia
ordinare, sorprendente e piacevole.
Sublime in tutte le parti che costituisce
come l'elegante sonatore lascia orna-
re que dico vero desiderio.*

(49) NICOLÒ PAGANINI

One of the earliest known Paganini lithographs. A very rare Italian work. The inscription under the engraving states that: "This celebrated professor of violin is master of his instrument to such an extent that he draws from it sounds most extraordinary, surprising and pleasing. Sublime in all the factors which constitute the egregious player he everywhere leaves a desire for himself."



(51) A FINE STUDY OF PAGANINI

painted from life by F. Bahmann. The lines of suffering have been clearly defined by the artist and from this work one can easily understand that Paganini was a thin and lanky person.



Sorrisi alla vita ingrata
PAGANINI



52

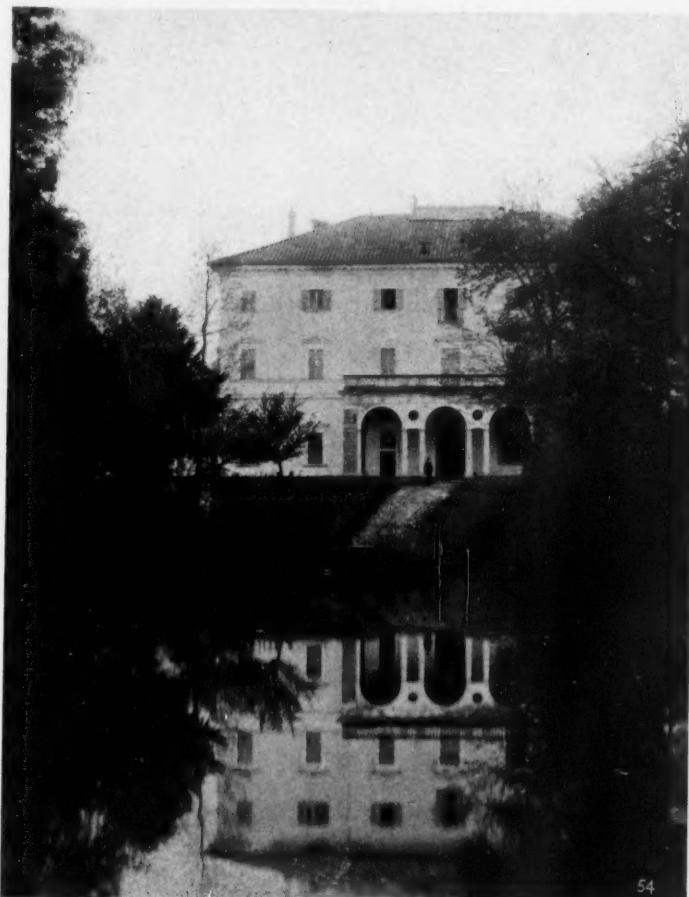
(52) A LITHOGRAPH OF PAGANINI published in 1884 by Chanot after the painting by Pommagrace. It is seen here that those who remembered Paganini found in him a quality of force which is outstanding in all his pictures. The firmness of the mouth is indicative of the resistance with which he fought the disease of which he died.



53

(53) CAST OF PAGANINI'S RIGHT HAND. It was always understood that Paganini had extraordinary hands, and from this picture, and the measurements, it is readily seen that the rumor was true. The formation and distance of the fingers were no doubt responsible for his uncanny agility. Reproduced from Strad Magazine, London.

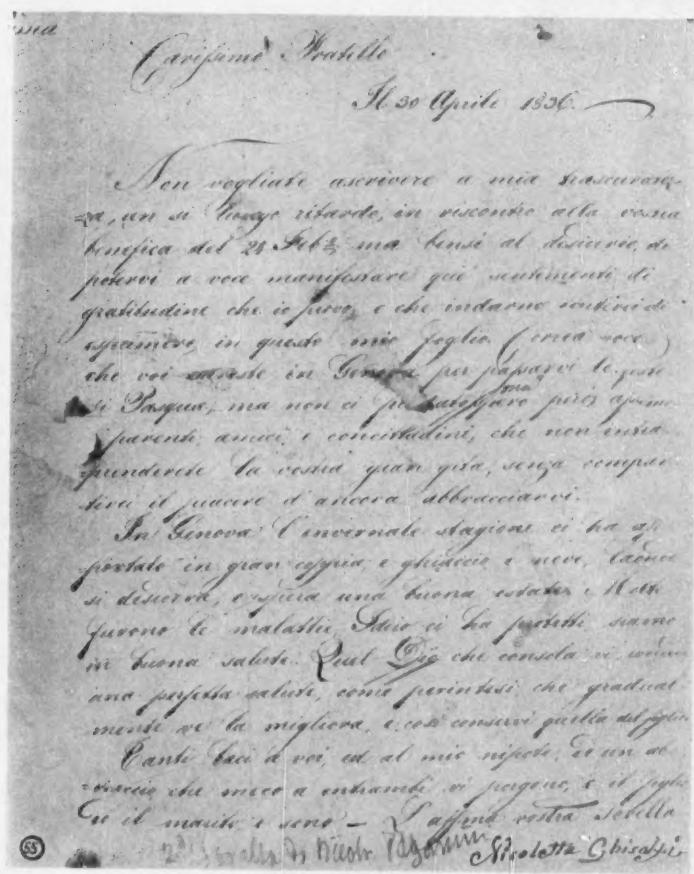
Personal Glimpses of Paganini: His Life in Picture and Document



54

(54) THE VILLA GAJONE

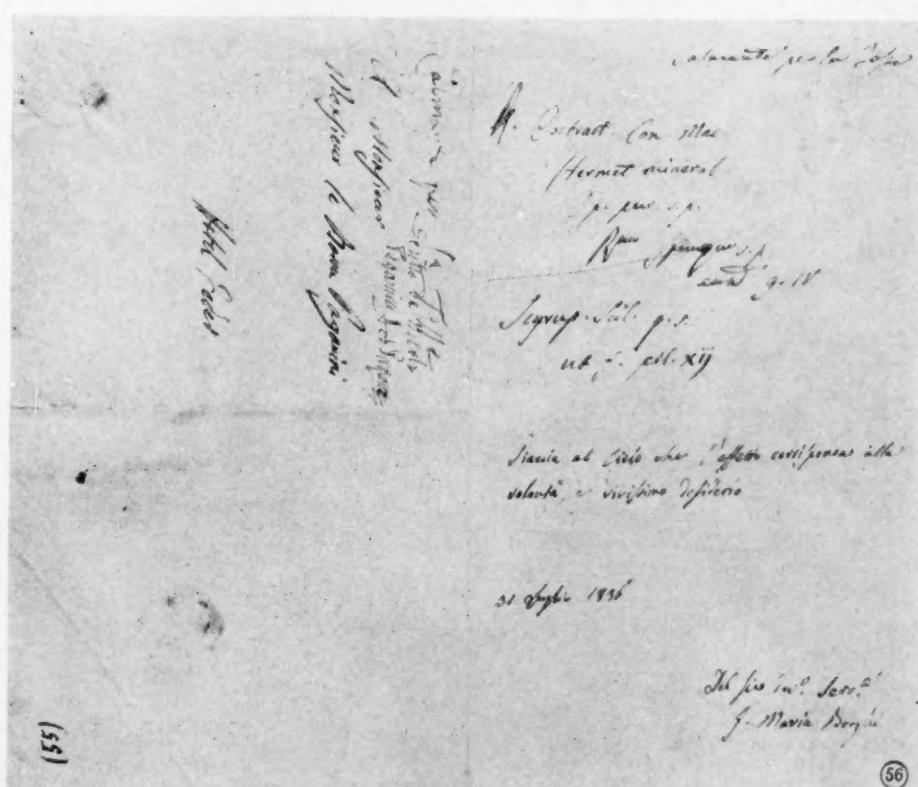
bought by Paganini just outside of Parma and willed to his son, Achille. The son then embellished and amplified the building and left it to his son, Attilio, and grandson of Paganini.



(55) LETTER FROM PAGANINI'S SISTER, NICOLETTA, APRIL 30, 1836.
Despite the peculiarities of Paganini's character one quality is to be admired and that was his sincere affection for his family. One reads the most tender letters from his mother, with whom he was most generous as he also was with his sisters. The following letter is definite proof of the kindnesses he bestowed on them. "Dearest Brother: Do not ascribe to my negligence such a long silence in acknowledgment of your benefice of the 24th of February, but to the desire to manifest by voice those

sentiments of gratitude which I feel and which instead I am now expressing in this letter. A rumor had it that you would be in Genoa to pass the Easter festival, but it was not given to us, but I hope, in company with parents, friends and compatriots, that you will not undertake your great tour without granting us the pleasure of embracing you again.

"In Genoa the winter season has brought us a great deal of snow and ice but one hopes for a good summer. There was much sickness but God protected us and we are now in good health. May that God who consoles grant you a perfect health and gradually improve it and preserve that of your son. Many kisses to you and to my nephew and an embrace from my husband and son who join me. I am, affectionately your sister, Nicoletta Ghibaudi." The affection which existed between Paganini and his family lasted until his death and in his will he left both sisters very comfortably situated. His Mother had been for him an inspiration from early childhood which served as a balm to the goadings of his ambitious father. The very severity with which he was trained, as a child, was no doubt responsible for his frailty of health.



(56) PRESCRIPTION FOR THE COUGH,

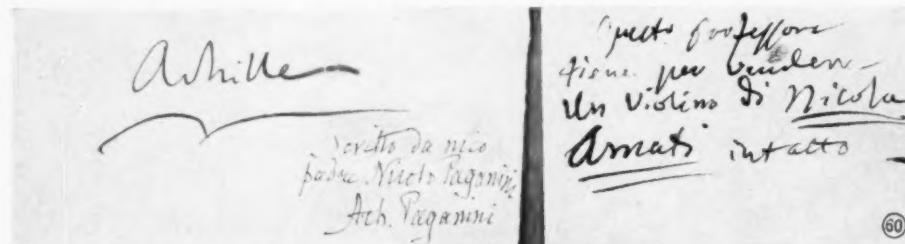
which was the result of Paganini's malady, consumption of the larynx. This soother, written by Doctor Borghi, contains medicines which today are out of use. There is a certain amount of opium included and the ingredients were to be made up into twelve pills. The sympathetic physician adds his words of consolation with the little note following the prescription: "May it please heaven that the effect correspond to the desire and fervent wish of your devoted servant and friend, G. Maria Borghi."—July 31, 1836. It might seem that four years previous to his death would have been time enough for the beginning of a lingering malady such as Paganini finally died of; however, records show that the first signs of it were present as early as 1808, at Turin, and one reads that every once-in-a-while Paganini had to stop all activities owing to the prostrations of the disease. In 1815 he had to retire to Ancona, and in 1823 he nearly died from a very severe attack.

(57) PAGANINI
in one of his more serious moods. The frank, clear look and dominant features were caught by all the artists reproducing him.

Personal Glimpses of Paganini: His Life in Picture and Document



(58) DIPLOMA FROM THE INSTITUTE OF MUSIC OF GENOA
issued to Paganini April 29th, 1839, which was the highest honor that this Institution could confer. It includes all the honorary titles of the Institution and first degrees of membership.

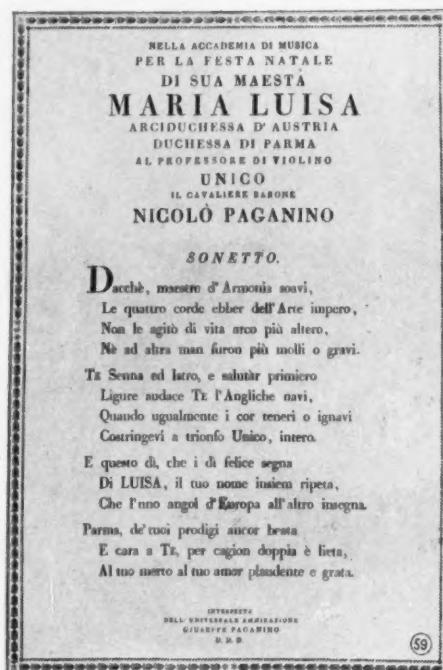


(60) TWO AUTOGRAPHS BY PAGANINI.

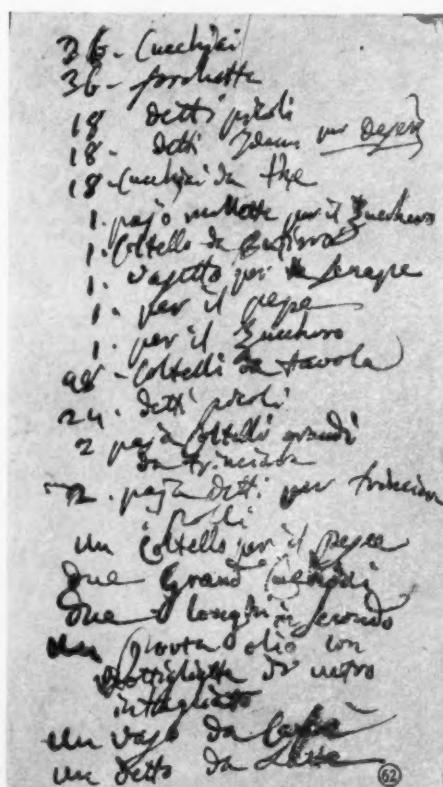
These autographs are certified by his son, Achille Paganini, who writes, "autographed by my father, Nicolo Paganini." The second statement is a message of some sort which says, "This professor comes to sell a violin, of Nicolo Amati, which is intact."



(61) RECIPE FOR A DRINK.
This was a special cooling drink, suggested by a Doctor Cavarra, Sunday, June 24, 1838, Paris. The contents of this beverage as written by Paganini are: "One pours sixteen bottles of water in a receptacle; one puts therein one and a half pounds of ordinary sugar broken in little pieces. One takes, with the five fingers of the hand, the centre of a flower called in French, Sureau. One puts in a piece of cloth, ties it and hangs it suspended in the water, letting it remain there about forty-eight hours. This will make a fermented water. Remove it from the holder and put it in bottles to be drunk for refreshment at will." Paganini then adds further comments: "It can be filtered by means of a fine cloth. If it is desired that this drink become intoxicating, before bottling put in two packages of a one cent powder, Seltz Gazeuse, which can be gotten in Paris from Doctor Fevre, Rue I Honore, No. 394, first floor." On the reverse side of the page he characteristically comments: "This powder put in wines . . . all become GAY." The flower Sureau is a special plant which is often used for flavoring. It is rare and expensive. By the "centre" is, of course, meant the pollen. The expression "the five fingers of the hand" is a Continental one and something of an Italian colloquialism used to designate the measuring of ingredients, just as one would say "a pinch of salt." In his early life Paganini was addicted to fast living. One reads accounts of his heavy gambling and excessive indulgences and probably drinking was among them. This extremity was, no doubt, a perfectly natural reaction from the terrific strain and restrictions which he underwent while under the protection of his father and, because of the lack of guidance in actual normal living, he often mistook license for independence.



(59) SONNET TO PAGANINI,
written by Marie Luisa, Duchess of Parma and second wife of Napoleon I. On December 12, 1834, Paganini played at the court of the Duchess, in honor of her birthday, with whom he had had an interesting meeting during one of his trips. The following year she conferred upon him the Imperial Order of St. George. It is impossible to translate the sonnet exactly owing to the rhythm and wording of the stanzas, but the general trend of the poem is of course in the most laudatory spirit. In the first stanza she claims that no other person had ever been able to awaken the four strings of the violin to such sounds. In the second stanza she calls upon the various principalities to the praises of the master, and in the third and fourth she brings in the fact that on this day, her birthday, everyone is more grateful for the double pleasure of the event and the master's visit to Parma.

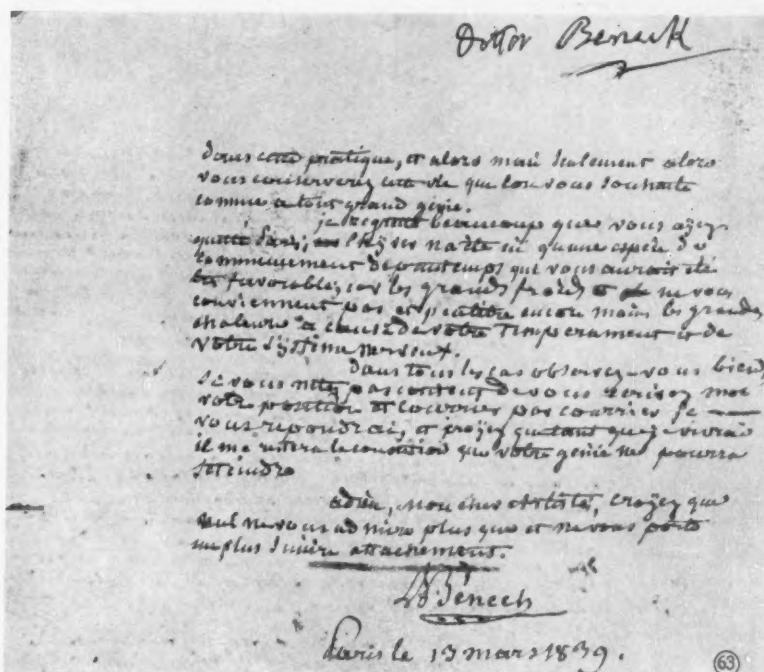


(62) INVENTORY OF PAGANINI'S SILVER
written by him and found among his effects. No doubt it was made a short time prior to his death as the violinist was most orderly: 36 spoons, 36 forks, 18 small forks, 18 forks for desert, 18 teaspoons, 1 pair prongs for sugar, 1 butter knife, 1 container for mustard, 1 for pepper, 1 for sugar, 28 table knives, 24 small table knives, 2 pair of large carving knives, 2 pair of knives for carving chicken, 1 knife for fish, 1 oil holder with cut glass bottle, 1 coffee holder, 1 milk holder.

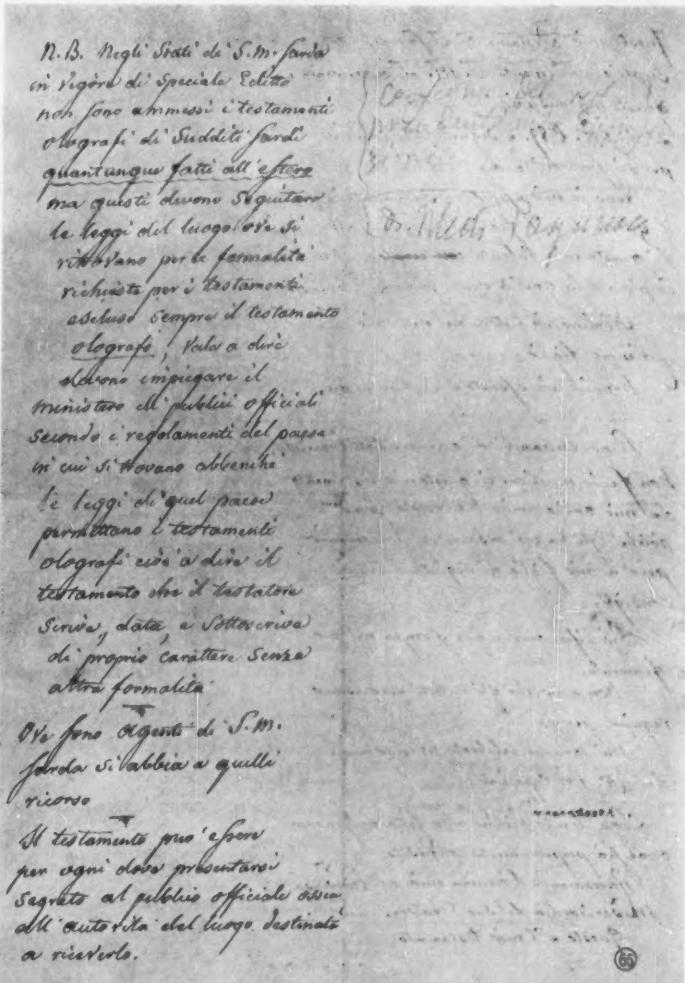
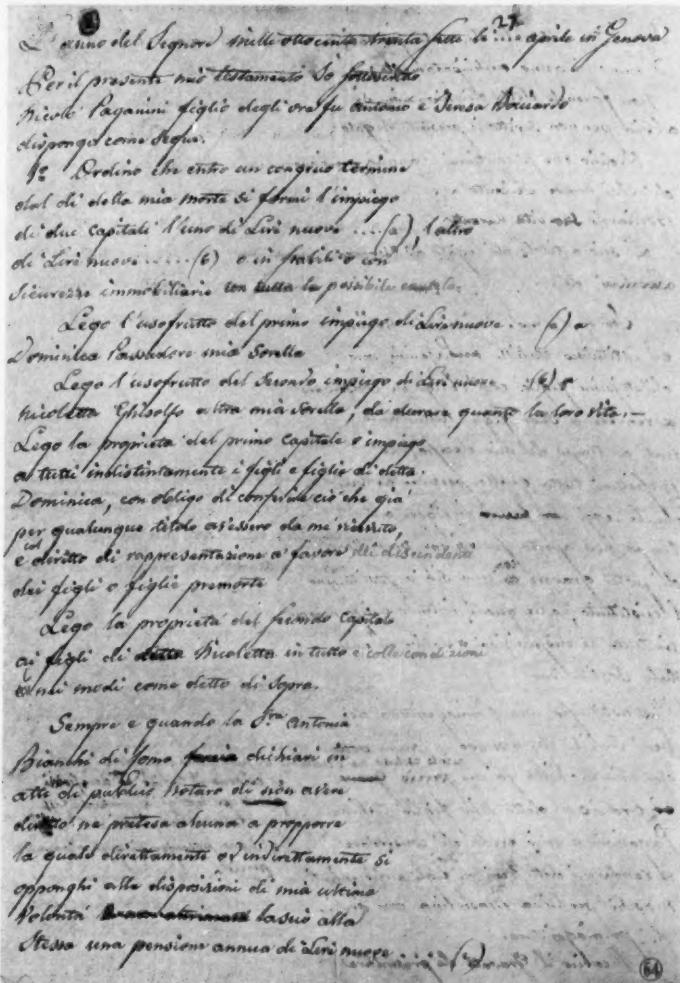
Personal Glimpses of Paganini: His Life in Picture and Document

(63) LETTER FROM DR. BENECK, ONE OF PAGANINI'S PHYSICIANS.

Paganini made friends with all the physicians who attended him. They were constantly admonishing him by mail to take care of himself. At this time Paganini was suffering frightfully and the tender admonitions offered him by the physicians are indicative of their realization of the hopelessness of his condition. This man opened his letter with the significant address of "Dear Artist." In this last page he is especially effusive and says: "Only if you follow the admonitions of those who follow this practise will you conserve that health which I wish you as one does to all great geniuses. I regret very much that you left Paris as it was merely the beginning as to how much you would have been appreciated, also because the great cold does not beset you and even less the great heat, by reason of your temperament and of your nervous system. In any case watch yourself carefully and if you are not pleased with yourself write me of your conditions and courier by courier I will reply to you, and believe that as long as I shall live I shall be convinced that your genius cannot be extinguished. Good-bye my dear artist believe that no one admires you more, and carries for you a more sincere friendship.—D. Beneck, March 13, 1839, Paris."—The reason that Paganini had gone to France at this time was at the advice of his physicians who thought that the climate would help him. It obviously did not to any extent, although his energies struggled with his failing strength and he revived for a while to the point that one day he performed his favorite Beethoven Quartet with all his old vigor. It was shortly after this that he had to go to Nice, where he died. He became weaker and weaker, this factor being accentuated by his rigorous diet which toward the end consisted chiefly of liquids. On the last night of his life he was unusually tranquil and his final effort was to stretch forth his hands for the Guarnerius violin which had been his cherished treasure. Listeners have declared that the improvisations during these last hours were the most remarkable feats of his whole life.



(63)



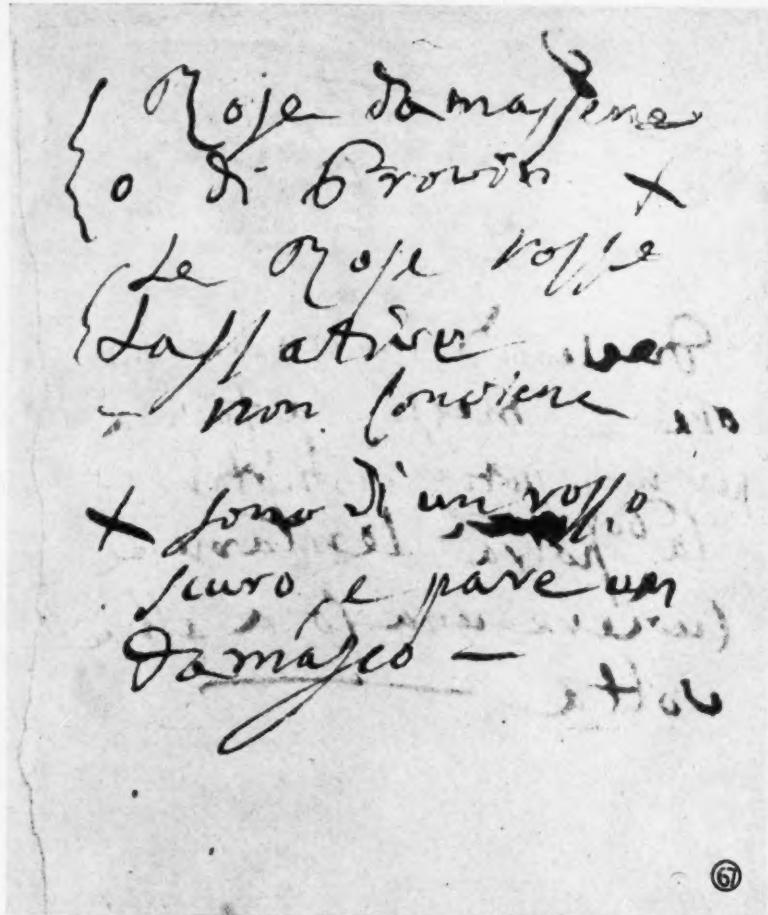
(64-65) A DRAFT OF THE LAST WILL OF PAGANINI.

Made on April 27, 1837, and opened June 1, 1840. By this will he left to his son Achille about two million. Out of this sum two trusts were to be formed, the first of fifty thousand francs, and the second of sixty thousand francs, willing the interest of the first to Domenica Pasadore, his oldest sister, and the interest of the second to Nicoletta Ghisolfi, his younger sister. He then further wills the capital of the first trust to the offspring of said Domenica, to be evenly divided, and the capital of the second trust to the offspring of Nicoletta, with the provision that they do good with the money which they had already received from him for any reason, and with the right to give the same sum to the offspring of any of the sons and daughters who might have died. "When the Signora Antonia Bianchi di Como [who was his mistress for many years and the mother of Achille] declares to a notary public to have no jurisdiction over the disposing of my last will, I leave to her a pension of 1200 francs for her natural life payable yearly in advance. Not making this statement she forfeits this pension." On the inside of the sheet the will further orders the continuance of the yearly pension of Bocciardo for 600 lire. He makes his son, Achille, universal heir to his villa, Gajona, and all other property. He declares he did not mention his dear friend, Germi, in the will (Germi being his lawyer and advisor for many years) because the gentleman so requested and bids his son to follow the advice of Germi. He prohibits any pomp to his funeral and admonishes artists not to have Requiems sung for him. He instructs his son to have 100 masses said for him by the Capuchin monks and bequeathes his violin to the municipality of Genoa. The reason that one supposes that this is a draft of the will is that in the N. B. a statement is made that in the states of S. M. Sarda, because of special edict, the holograph will is not accepted even though it be made out of the state. The testator must follow the regulations of the country in which he finds himself, but, the will must not be written in the testator's handwriting; he must employ the minister of public affairs even though the country, in which the testator may be, allows a holograph will. At the end can be seen Paganini's characteristic signature.

Personal Glimpses of Paganini: His Life in Picture and Document



(66) THE HOUSE WHERE PAGANINI DIED,
at the extreme right hand side huddled on the corner of the Vias St. Reparate and de La Prefecture in Nice. On the front of the old pink building a marble plaque commemorates the passing of Paganini: In this house died Nicolo Paganini, May 27, 1840. Cross marks the room in which he died.



(67) PAGANINI'S LAST WORDS

Since 1808 Paganini had been suffering with tuberculosis of the larynx. He had travelled from city to city in the vain hope of reaching some place which would relieve him somewhat from the racking cough. He finally arrived at Nice where he hoped to recuperate. But this was destined to be his last abode. The malady progressed rapidly, his voice became almost extinct and during the last days he had to write everything as it became impossible for him to speak. On the 27th of May, 1840, he breathed his last and the above are the last words written by him. Some of them are undecipherable and it is naturally difficult to make sense out of the disjointed sentences not knowing the trend of the conversation. But it is evident that he was speaking of some articles of rose colored hue. In the fifth line he states that something is "not worth while" and the last three lines state that the articles are of a "dark red and look like a damask." Paganini's son, Achille, vouches for the fact that these are, positively, the dying man's last words. On the reverse side of the sheet are some previous messages some of which can be seen through the transparent paper. They order some special cooked foods for his meals with the pathetic comment following that, "it will not be too difficult for the cook to prepare them since it takes me so long a time with each course."



(68) THE TOMB OF PAGANINI

in the Communal Cemetery at Parma, Italy; an impressive memorial in which the body of the great violinist after many dissensions finally found rest. Because of the doubt of Paganini's Catholicity the Bishop of Nice refused burial to the body and all that was accorded the son, a young boy of fifteen, was an authoritative record of his father's death. So the body was embalmed, according to the crude methods of the times, and remained in the house on the Via Reparate. The landlord soon wanted to rent the house and in consequence the body was removed to the cellar. Appeal was made, by the son, to Rome, for the burial of his father, and awaiting decision the body was sent to a hospital. Refusal still holding out, the body was then taken to the country house of a friend, in Genoa, where it remained for four years. At the end of this time the son made successful application to the authorities of Parma for a solemn service to be performed in the church dedicated to the Order of St. George of which Paganini was a member, and the body was transported from Genoa to Parma for interment in the Communal Cemetery. There it remained until 1895 when it was once more removed and placed in the Parma Tomb of the Paganini Memorial Mausoleum. The inscription below the bust in the picture: "Here lie the ashes of Nicolo Paganini, he drew from the violin divine harmonies, enchanted all Europe with his unsurpassed genius and crowned Italy with a new and glorious crown."

Chicago Opera

(Continued from page 21)

not very tall, her Ortrude had allure, and she added decided eclat to the performance.

Robert Ringling was the Telramund. Since last season the young American baritone has made big strides in his art, until today he seems to have reached the heights of Parnassus. His Telramund may well be classified as a masterpiece of singing and acting. He shared equally in the esteem of the public and of the daily press. He was a pillar of strength.

Howard Preston is another Wagnerian bass-baritone par excellence. Not only did he enunciate the words given to the Herald as though he were born in Germany instead of in the States, but he sang the music as though he had often sung it at Bayreuth or in other Wagnerian centers. He was capital, and made the part stand out as though it were a principal character in the drama.

Alexander Kipnis sang at times admirably and at others his explosive method was less enjoyable, even though it is said on good authority that that manner of projecting the music of Wagner is demanded in Prussia. Perhaps so, but Kipnis, who has a gorgeous voice, does not need to ejaculate words thunderously. King Henry was a benevolent monarch and not one who used force even in speaking. The note of gentleness, therefore, was missing—yet Kipnis was a dignified king.

Henry Weber, young in years, is already a wise old conductor. He directed the score as though it were mere child-play for him. Every nuance came in for due attention by the orchestra. That he and his orchestra scored heavily after the prelude was natural, as the performance given it by Weber was that of a master poet and musician. Under his efficient guidance the chorus also sang exceptionally well, and the complete ensemble was so homogeneously perfect as to demand a vote of praise to the youngest conductor of the company.

This review would be incomplete if at least a passing remark were not made regarding stage manager Moor; his mise-en-scene was as near perfection as is humanly possible. The lighting effects, too, were very good; likewise the grouping of the choruses and acolytes. All in all, a performance worthy of the Chicago Civic Opera Company!

ROMEO AND JULIET, NOVEMBER 5

Romeo and Juliet was given with Charles Hackett and Edith Mason as the two unhappy young lovers. Edith Mason has returned to the Auditorium with a voice as fresh as it is lovely, and her technic is unsurpassable. Each tone is exact, beautiful, and in hearing her one gains in knowledge of the art of voice production. Her French enunciation is perfect, and her portrayal a little gem of innocence, and by that fact, purity. Then, gorgeously gowned she was ravishing to the eye. She made a big hit, not only after the Walsz song, which was the high mark in the performance, but even after some short phrases she was interrupted by outbursts of applause.

Charles Hackett is the ideal Romeo. He has the figure, the allure that gives a touch of realism often missing in a corpulent tenor. Salvoes of plaudits after the O leve loi soleil were the just compliment of his delighted listeners for his really beautiful singing of the difficult aria. He shared first honors with Edith Mason in the success of the night.

Edouard Cotreuil sang with eloquence the music given to Friar Lawrence, and of the lengthy cast, after the two principal protagonists, he was the most efficient singer on the stage. His success, too, was complete.

Giorgio Polacco was at the helm. That is to say that the performance moved swiftly under his mastery and energetic baton. Polacco never sleeps at his desk; he is always alert. Knowing, as he does, every note in the score, he often reprimands some of the players in the orchestra pit, who omit a note here and there or who commit sins against pitch or for lack of precision of attacks. To watch Polacco in such moments is a poem and to look at the poor player is a drama; yet very few notice those small errors outside of the musical director of the company, who demands perfection and knows how to obtain it. His own impetuosity accelerates the pulse of his listeners and the playing of the orchestra made the old Gounod score seem younger than it is in reality. It was Polacco's young blood that flowed through its old veins and arteries.

CARMEN, NOVEMBER 6

Carmen was repeated with the same cast heard on the opening night of the season.

MASKED BALL, NOVEMBER 7

Since the Masked Ball was sung in Italian, it should have been billed under its original name of *Ballo in Maschera*. The performance given at the Auditorium was highly satisfactory, due in a great measure to Conductor Henry Weber, who had his forces well in hand and who with the orchestra delivered the pretty tunes with such exuberance as to make the old score most enjoyable.

Eva Turner, who had made her debut as Aida, was heard to even better advantage as Amelia. Miss Turner has a voice of tremendous power; she dominated her voice, even in dynamic passages. What is most remarkable is that she sings with perfect ease, never forcing, and displaying a fluent and facile vocal technic. Having sung the merits of Miss Turner's admirable vocal equipment, criticism may be set down for her acting, which is only commonplace. Then, her costumes, which may be found elegant at Covent Garden in London, seem of poor taste and too inexpensive for the Auditorium.

Charles Marshall was the Count, which role he dressed well and sang superbly.

Richard Bonelli was admirable in his role and to the American baritone go the first honors in the success of the night. He acted with nobility and sang in like manner. It would be an injustice to state that he was excellent, his work deserving more than one superlative. His portrayal showed conclusively that Bonelli is a student—one who dissects a part, throwing out things which may have been criticized and adding new details that were noticed by at least one spectator.

Alice Mock has appeared in diversified roles since she made her debut as Micaela, but she scored most heavily as Oscar, wearing the vestments of the page with charm, acting with *savoir faire* and singing with greater tonal

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volume than heretofore. She made a hit all her own, and deservedly so.

Cyrena Van Gordon tried her utmost to disfigure herself and to make up as a haggard old gypsy, but beautiful Van Gordon cannot make herself ugly even with the help of make-up. Thus, her gypsy was not unpleasant to the eye. Vocally, our leading contralto was admirable, and as several of the critics stated, the only reproach that one could find was that the part is too small and does not permit her to remain longer on the stage.

The chorus sang with a great deal of vim and the ballet dancers performed their task gracefully, with ability and understanding.

MADAME BUTTERFLY, NOVEMBER 8

Several years ago one of America's foremost operatic managers told the writer, after reading one of his opera reviews, "It is better to be loved than to be feared and I am afraid the members of my company fear your presence in the audience." Since then we have grown older and, as the French would say, "have put some water in our wine," and often have been too lenient, so that we have used adjectives of a nature that should be reserved only for great artists or great productions.

This is written with a *raison d'être*, as really we are at sea to discover superlatives strong enough to express our own enthusiasm after hearing a remarkable performance of *Butterfly* with a star cast, a star conductor, a star orchestra and chorus.

Edith Mason was the *Butterfly*. In seasons gone by, on many occasions, Miss Mason has appeared in the same part, always scoring in it a big personal success, but at last Mason has found herself. For several years we have tried to discover why such a remarkable artist, who, though regarded by many as a star, was not acknowledged the world over as one of the greatest magnitude. The fault was with Miss Mason herself. Though she sang admirably and acted with conviction, there was one note lacking—that of real pathos and of warmth. Since last season she has acquired it and to this new mood must be credited our unbound enthusiasm. She sang in the first act as a young lady of fifteen years of age, the voice having a youthful quality that matched her conception of the part. Thereafter, as Mme. Pinkerton, the voice changed and the note of tenderness, pathos, and love was so well expressed as to grip the hearts of the listeners. Her singing of *Un bel di* reached the high mark in her remarkable and unforgettable performance.

Charles Hackett, as Pinkerton, was a good match for Mason as *Butterfly*. He, too, sang as though inspired, and the Love Duet of the first act was so well done that the audience could not wait until the close of the act to express its approbation. Hackett made a handsome American naval officer, even though his uniform looked as though it had not been pressed for some time, and certainly Hackett knows that American naval officers are always correctly dressed, especially on a wedding day.

Montesanto was the American consul. His features are noble and he knows how to wear a business suit with as much chic as evening dress. Thus, his portrayal was much admired. Vocally highly satisfactory, he shared in the honors of the evening.

Pavloska finds the role of Suzuki probably the best in her repertory, and this performance was no exception to the invariable rule.

The smaller roles were well handled.

Having sung the praises of the principals, we have little space to express admiration for the magnificent reading of the Puccini work by Polacco, but suffice it to say that if all the performances at the Auditorium were as successfully presented as *Butterfly*, no press agent would be needed to sell out the house every night. If memory serves correctly, Polacco achieved his greatest fame during the Campanini regime, when he first conducted *Butterfly*. His work then was meritorious. Today it is nothing short of stupendous. *Butterfly* has been given in Chicago time and time again, but never so effectively as on this occasion. The orchestra this season is one hundred percent better than ever before. It is an orchestra well worth hearing and well worth praising. The Chicago Civic Opera has at last discovered its weak points and has remedied them. In seasons gone by we had a great personnel among the leading artists, but the orchestra was weak, the minor parts often given to incom-

petent singers, and the chorus lifeless; but all these have been changed, as revealed since the beginning of the present season.

RENE DEVRIES.

Metropolitan Opera

(Continued from page 21)

TOSCA, NOVEMBER 9

The seasonal round of *Toscas* began on the evening of November 9, when a spirited performance of the Puccini-Sardou tragedy was given at the Metropolitan. The Scarpia of Antonio Scotti, so sharply defined by his peerless performance, must always be the broad stroke in the stark tragedy. Aside from his performance, he bears well the tradition of the finest days at the Metropolitan, which has become his to carry. *Jeritza* was in fine voice, and there was a tense, highly dramatic touch to her characterization of *Floria*. The pathos, and warmth of Lauri-Volpi's voice—he sings better this season than ever before—made Mario the sympathetic, tragic figure he should be. It was a truly great performance.

One wished that the orchestra might have caught more of the spirit of the artists. Even Bellezza, one of our most gifted operatic directors, fought a losing fight to breathe life into the instruments under his command—instruments at times a bit off key.

The lesser parts were sung by Paltrinieri, Louis D'Angelo, Reschigiani, Picco, and Dorothea Flexer. Pompilio Malatesta's *Sacristan* is as comic as ever, and as delightful. He is one of the Metropolitan's tried and true artists.

L'AFRICANA, NOVEMBER 10 (MATINEE)

Mario Basiola, returning in excellent voice, made his first appearance of the season as *Nelusko* in *L'Africana*. In Rosa Ponselle as *Selika* and Gigli as *Vasco Da Gama*, both sang beautifully and acted with a forcefulness that spurred on the others in the cast. Miss Ponselle seems to be in particularly happy mood and voice thus far this season and continues to hold her own in every succeeding performance. The same might be said of Gigli. This combination is a happy one vocally and artistically. Adamo Didur as *Don Pedro* handled his role skilfully while others in the cast included Ananian, Mario, Bada, Pinza, Wakefield, Reschigiani and Paltrinieri, with Serafin giving the score a spirited reading.

LOHENGRIN NOVEMBER 10 (EVENING)

With the illness of Kirchhoff on Saturday night, Max Altglass sang *Lohengrin* and acquitted himself well, despite the lightness of his voice. Elisabeth Rethberg, the Elsa, was a lovely one to view. Equally lovely was her singing. The audience rewarded her with warm applause. Richard Mayr was the King and Schuetendorf *Telramund*, with Julia Claussen doing an excellent *Ortrud*. Bodanzky was in the conductor's stand.

SUNDAY NIGHT CONCERT, NOVEMBER 11

The Sunday Night Concert brought forth among others such artists from the Metropolitan Opera roster as Merle Alcock, Queena Mario, Frederick Jagel and Giuseppe Danise; Harry Braun, violinist, was the guest artist.

The program opened with the *Rosamunde* overture (Schubert), played by the orchestra under the direction of Giuseppe Bamboschek. Pavel Ludikar then was heard in *The Wahnsinn* monologue from *Die Meistersinger* and Tahlia Sabaneeva in an aria from Rimsky-Korsakoff's *Le Coq d'Or*. Frederick Jagel's masterly singing of the *Cielo e mar* aria from Ponchielli's *La Gioconda* won for him the enthusiastic approval of the audience, and Merle Alcock's rich contralto voice was heard to advantage in the aria, *Amour, viens aider*, from Saint-Saëns' *Samson et Dalila*. The first half of the program was completed with Harry Braun's playing of the Mendelssohn violin concerto in which he displayed well developed technic and interpretative ability.

In the second part of the program Giuseppe Danise sang the monologue from Giordano's *Andrea Chenier* with his accustomed artistry. Nanette Guilford was heard in an aria from *Andrea Chenier*, and Queena Mario pleased in one from Gounod's *Romeo et Juliette*. The vocal part of the program was concluded with the quartet from *Rigoletto*, sung by Misses Mario and Alcock and Messrs. Jagel and Danise. Bamboschek brought the concert to a close with a brilliant performance of the Tschaikowsky Marche Slave.

The Michigan School of Music is celebrating its semi-centennial anniversary.

Flora Woodman, English soprano, was accorded high praise by London critics.

Strauss' Egyptian Helen did not enthuse Berlin.

This issue of the *MUSICAL COURIER* contains the second and concluding installment of Paganini—in Picture and Document.

Clara Jacobo made her Metropolitan debut this week as Leonoro in *Il Trovatore*.

Dr. G. de Koos, of the Hollandsche Concertdirectie will arrive in New York next week.

Josef Hofmann was the first recitalist to appear in the new Cleveland Musical Hall.

The Pennsylvania Grand Opera Company is to present *Vernum Nobile*, an opera by Stanislaw Moniusko, Walter Grigaitis conducting.

Tomford Harris, young American pianist, opened his season in Wheeling, W. Va., on November 7.

The Frantz Proschowski School of Singing will hold its first New York master class on November 15.

Dora Rose sang an all-Schubert program over WRNY last Monday evening.

The fourteenth season of Biltmore Friday Morning Musicals opened on November 9.

The N. Y. School of Music and Arts gave their 698th concert Nov. 1.

Florence Foster Jenkins, "the singing president," was heard in her annual recital, Ritz-Carlton hotel, in costume.

Rita Neve, English pianist, was socially lionized in Chicago, where she gave a recital last week.

Lowen Kildare is to marry Elliot Christman, November 15.

Elliott Schenck was injured on a dark stage, but is convalescing.

Boris Levenson, Ernest Schelling and Alberto Bimboni constitute the Composers' Club Jury, San Antonio song contest.

Henry F. Seibert begins his duties as official Town Hall organist November 23.

I See That

Schubert Week will be celebrated November 18-25. The National Musical Managers Association has elected officers for the ensuing year.

Rethberg is to create the role of *Rautendelein* in the American premiere of the operatic version of Respighi's, *The Sunken Bell*.

The Concert Management Daniel Mayers, Inc., has affiliated with George Engles.

La Argentina, Spanish dancer, enjoyed a real triumph at her first New York appearance.

Anton Rubinstein's *The Demon* was revived by the Pennsylvania Grand Opera Company.

Ganna Walska is to tour the United States under the direction of C. L. Wagner.

Chicago is to have a new symphony orchestra under the direction of Andre Skalski.

Nettie Snyder has returned from Europe.

Raissa Eshman London, Russian pianist, is now located in this country.

Fanny Anita, Mexican contralto, will make her New York debut at Carnegie Hall on November 16.

Jeannette Vreeland will sing the soprano part of Beethoven's Ninth Symphony at Boston under Koussevitzky.

Dr. Marie Norst gives an interesting account of Schubert's Maid of the Mill in this issue.

Royal Dadmun, baritone, recently scored a triumph in recital in Boston.

Theophil Wendt has taken over the People's Symphony Orchestra in Boston.

Some personal recollections of Oscar G. Sonneck are printed in the *MUSICAL COURIER* this week.

Albert Spalding, violinist, is making an extended tour through Europe.

November 15, 1928

Musical Events of the Week in Chicago

Dai Buell in Brilliant Mood—Tibbett Gives Chicago Recital—Schipa, Rita Neve, Molter, Rene Lund, and Trumbull Also Heard—Other News of Importance

CHICAGO.—Although well known in these surroundings through his several successful North Shore Festival appearances, Lawrence Tibbett had not been heard in recital in Chicago until Sunday afternoon, November 4, when he sang at Orchestra Hall for the benefit of the scholarship fund of Gamma chapter of the National Musical Fraternity, Sigma Alpha Iota Sorority. Tibbett endeared himself to Chicago music-lovers by his straightforward, dignified and artistic singing of a program that afforded the baritone ample opportunity to display his gorgeous voice, knowledge of the song literature—in fact, the full gamut of his fine art. He was received vociferously and applauded approvingly throughout the afternoon.

DAI BUELL.

The charming young American pianist, Dai Buell, is building up a host of admirers here by her frequent recitals, judging by the large audience which practically filled the Playhouse for her recital of November 4, and by the unstinted applause which followed her every number. Unusual clear-cut velocity and velvety tone quality do the bidding of her musical intelligence, and her keen rhythmic sense and facile technic dwarf intricacies. Beginning with the ungrateful Eleven Variations, by Brahms, she continued through the beautiful Bach Partita in B flat, the lively Scarlatti Capriccio, on through the Schumann C major Fantasy and the Chopin B minor Scherzo and closed, with two Liapounov numbers. Throughout she gave admirable account of herself and won the full approval of her listeners, who insisted upon extra numbers.

ISABEL RICHARDSON MOLTER.

Isabel Richardson Molter's annual Chicago recital was in the nature of a benefit for the Chicago Junior School, and was well attended and heartily applauded by an audience which left but few vacant seats at the Studebaker Theater on November 4. Mrs. Molter is particularly well liked in Chicago, where her recitals are looked forward to with pleasure by her many followers, who eagerly watch the progress this gifted singer is constantly making. Not yet content with her art, she continues improving it until today study has added much in the way of refinement and control to her naturally rich and expressive voice, and her interpretations are those of a conscientious artist.

That part of her program heard by the writer included a group of four Schubert songs—Fruehlings Glaube, Ihr Bild, Die Post and Gretchen am Spinnrade. They were admirably done by the singer with beauty of tone, fine nuance and understanding. Her charm of manner, attrac-

tive stage presence and graciousness are material items in the success of this soprano, who surprises her most sanguine admirers at each new hearing. She had also programmed the Dove Sono aria from Mozart's Marriage of Figaro, numbers by Merikanto, Sinding, Grieg, Johnson, Winter Watts, William Lester and the Spring Song of the Robin Woman from Cadman's Shanewis.

In Harold Molter she has a valuable and sympathetic accompanist, whose fine work at the piano added much to the afternoon's enjoyment.

RITA NEVE AT THE GOODMAN

A newcomer in our midst, Rita Neve, gave a piano recital at the Goodman Theater, also on November 4, offering a decidedly unhooked program for the approval of a large gathering. The English pianist tactfully began with a number by a resident Chicagoan—Felix Borowski's Grande Russian Sonata. The Liszt B minor Sonata followed. She is an ambitious pianist and knows what she is about.

BRILLIANT-LIVEN MUSIC SCHOOL RECITAL

The first recital of the season in which the Brilliant-Liven Music School presented its pupils, at Lyon & Healy Hall, November 4, brought forth much interesting talent. The pupils, ranging from six years up, proved worthy exponents of worthy teachers and both Sophia Brilliant-Liven and Michael Liven may well take pride in their accomplishments. The pianists participating, pupils of Mrs. Liven, included Edythe Kosh, Anita Olefsky (a talented six-year-old), Golda Sukhoff, Irish Budish, Eleanore Thies, Frieda Homer, Ruth Dworkin, Fay Segal, Rose Goldberg, Miriam Mesirow, Rosalyn Tureck and Evelyn Shapiro. All gave admirable account of themselves, particularly Frieda Homer, Ruth Dworkin, Fay Segal, Rose Goldberg, Miriam Mesirow, Rosalyn Tureck and Evelyn Shapiro. Miss Mesirow is developing into a young artist by her steady progress and the Misses Tureck and Shapiro, artist pupils, likewise show the result of the efficient training of Sophia Brilliant-Liven. Joseph Jerome, violinist, played the Boccherini Menuette in A major, reflecting credit on his teacher, Michael Liven.

FLORENCE TRUMBULL PLAYS

The Native Daughters of Illinois were afforded a rare treat on November 5, when Florence Trumbull played for them at the Auditorium Hotel. In two well-chosen groups the gifted pianist displayed a crisp, delicate touch, bringing out a beautiful tone, and her fine technic and musicianship made light of difficulties. These qualities together with her artistic finish pleased the many listeners, who were not slow in showing their delight.

CHICAGO PRO-MUSICA ANNOUNCEMENTS

The Chicago chapter of Pro-Musica announces interesting events for the season 1928-29. Dane Rudhyar, composer, lecturer and author, who has written some hundred articles for leading American magazines, as well as music for piano and orchestra, will be the first artist presented. Mr. Rudhyar, once Rodin's secretary and Debussy's biographer, will be heard in lecture-recital on November 12 at the Cordon Club.

The second attraction will be Ottorino Respighi, in a recital of his own and other modern Italian works, assisted by Elsa Respighi-Oliveri, soprano and Leon Sametini, violinist. This concert, to be given in the Gold Ballroom of the Congress Hotel on the evening of December 4, under the management of Jessie B. Hall, will be open to the public.

The third event, on February 28, 1929, will be Arthur Honegger in a recital of his own works, assisted by Mme. Andre Vaurobouge-Honegger, pianist, and a singer and ensemble to be announced later. The presentation of these

artists by Pro-Musica precedes by several weeks that of their appearance with any other organization in the city.

BUSH CONSERVATORY NOTES

Harmony classes, given without additional charge to students in the Junior School, opened on November 5. The teachers in charge of this work are: Florence Howe, Virginia Jokisch, Blossom Le Mieux, Bernice Peck, Gleeda Inks, Alice Thompson, Eugenie Limberg, and Leota Holton.

Bruno Esbjorn, violinist, gave a lecture-recital on Thursday last for the advanced History of Music class. His subject was the Music of Sweden. Mr. Esbjorn illustrated his lecture with various compositions from the musical literature of Sweden, from early forms to the modern composition. Both the lecture and musical program were decidedly interesting.

The fourth meeting of the Harold Von Mickwitz Repertoire Club was held on October 28. Inez Pirez, played Schumann's G minor Sonata op. 22, Andantino and Scherzo movements. Paul Smith followed with the Chopin Scherzo in B minor, and Marjorie Barton closed the evening of study with a group of Chopin Preludes.

The all Brazelton program to be given by members of the club will be announced in the near future.

The Bush Conservatory Symphony Orchestra will give a series of four programs with the assistance of students of the music and dramatic departments of the conservatory, as follows: at Orchestra Hall, December 3, with Esther Arneson, pianist, as soloist; playing Mendelssohn's musical setting to a Midsummer Night's Dream when presented by the dramatic department at the Eighth Street Theater, February 14; at the opera evening given by artist students of the opera department when excerpts from Faust, Il Trovatore and Martha will be presented at the Eighth Street Theater, April 18; a concert with soloists and the Bush Conservatory Chorus at Murphy Memorial Auditorium, June 18.

COLE-AUDET'S PUPIL IN RECITAL

Viola Cole-Audet presented Florence Pass in a piano recital on November 1 in the Chicago Musical College Recital Hall, before a capacity audience. Her program included numbers by Bach, Chopin, Cesar Franck-Bauer and Liszt, which were all delivered in a manner deserving the liberal recognition her effort received. The recitalist reflected much credit on her teacher, whose pedagogy is highly regarded.

RENE LUND SINGS FOR HISTORICAL SOCIETY

Rene Lund, baritone, sang for the Armistice Day program given by the Chicago Historical Society on November 11. As usual, Mr. Lund chose appropriate numbers and won much success for his singing of The Unknown Soldier—a song adapted to Schubert's Adieu—by Geoffrey O'Hara, and Sons of Men by Charles Wakefield Cadman.

SCHIPA OPENS KINSOLVING MUSICALES

Two weeks after packing the vast Auditorium for his song recital, Tito Schipa brought a record-breaking audience to the opening concert of the Kinsolving Musical Mornings in the Crystal Ballroom of the Blackstone Hotel, on November 8. Throughout the program Schipa was lionized by the discriminating audience, made up principally of the gentle sex, and encore after encore was necessary to still the clamorous ovation tendered him. That he sang divinely goes without saying, for Schipa was in the best of voice.

SYMPHONY PLAYS MODERN PROGRAM

Probably believing that an entire modern program would prove too great a dose for the orchestra patrons, Conductor Stock prefaced the Friday afternoon-Saturday evening program of November 9 and 10, with the reliable Handel, after which he added Schoenberg, Debussy and Vaughn Williams.

Schoenberg may be relied upon to supply dissonance and his Verklärte Nacht is a succession of wailings and bleatings and discords and thereby full of intricacies, which, however, faded into insignificance under the skill of conductor and players. The Debussy Iberia was a display of orchestral virtuosity, as was Vaughn Williams' Symphony.

CHICAGO MUSICAL COLLEGE'S NEWS ITEMS

Mahala McGehee, a graduate of the college, was a visitor at the institution the past week. Miss McGehee heads the piano department at the Illinois College for Women at Jacksonville, Ill.

Robert Carter, who received his degree in piano last year, reports that he has a very large and successful class of pupils this season at Salem, Va. Mr. Carter was a pupil of Mme. Cole Audet. Evelyn McConchie, pianist, another pupil of Mme. Cole Audet, is teaching weekly at the Beresford Conservatory, Gary, Ind. Miss McConchie is also a teacher of Missner's Melody Way class piano instruction at the Kosciusko School and Cleveland School, Chicago.

Alvina Palmquist, contralto, pupil of Herbert Witherspoon, was soloist at the Ravenswood Congregational Church, November 4. Miss Palmquist has also been made a regular member of the church quartet.

Alfred Woldman, former violin pupil of the college, is now playing viola in the Chicago Symphony Orchestra.

Paul Breitweiser, pianist, artist pupil of the college and

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member of the faculty, has been soloist for the past three weeks at the Gospel Tabernacle at Kankakee, Ill.

Thomas Smith, artist pupil of Isaac Van Grove, is music supervisor at the Municipal Tuberculosis Sanitarium and has met with a great deal of success in his work there.

John Fenn, pupil of Charles H. Demorest, has been made first organist at the Palace Theater, Crown Point, Ind.

Irene Leake, soprano, pupil of the college, will represent Virginia in the Southern District audition of the Atwater Kent Radio contest to be held in Nashville, Tenn., next week, as she was winner in the Virginia State Contest. Miss Leake's home is in Orange, Va.

AMERICAN CONSERVATORY NOTES

The School of Opera is planning two public performances of acts of operas. The first one will take place before the end of November, the other in December. The classes are meeting twice weekly. Acts from Trovatore, Aida, Lucia, Boheme, Rigoletto and other operas are being prepared with great thoroughness for both spirit and detail in performance.

George Garner, colored tenor, former pupil of the American Conservatory, has won much musical prominence and high praise through his concert and recital work in France and England. Mr. Garner in 1926, as a pupil at the conservatory, won appearances at regular concerts of the Chicago Symphony Orchestra in the contests of the Society of American Musicians. Mr. and Mrs. Garner, the latter a talented pianist, have lived in London three years and have just taken a suburban residence for a longer stay in England.

Paul Federson, baritone, artist pupil of the vocal department, won first place in the Iowa State division in the Atwater Kent Contest.

Luella Feiertag, coloratura soprano, artist pupil of the voice department, sang a group of solos at the regular weekly luncheon of the Collegiate Club of Chicago on November 6.

Harold Reever, pianist, was recently soloist at a program given by the Tuesday Art and Travel Club.

Harry Sosnick, former pupil of Arthur Olaf Andersen, is making all the orchestrations for one of Chicago's largest radio stations.

Marie Pierson, former pupil of and assistant to Miss Roberts, has recently become affiliated with the National Theater Supply Company, where she is in charge of the recording and cueing of the pictures for the new Orchestral phone.

Jane Parkinson, formerly teacher of class piano in Kansas City and San Antonio, is assisting Gail Martin Haake in the organization of piano classes, and in demonstrations, in the Chicago public schools.

Ruth Crawford's composition, Preludes for piano, is being featured on many of the programs of Richard Buhlig, distinguished pianist, this season. He recently performed this composition at one of the Sessions-Copeland series in New York, and also before the New Music Society of California in San Francisco, on October 24. Miss Crawford, as a member of the conservatory faculty, teaches both piano and harmony.

Clara U. Mills, alumna, is teacher of piano in Wesleyan University, Lincoln, Nebr.

JEANNETTE COX.

Juilliard School to Give Schubert Concerts

The Juilliard Graduate School of Music will give its first concert of the 1928-29 season in commemoration of the Schubert Centenary at Town Hall, New York, on Friday evening, November 16. This will be the first of a series to be given in honor of the Centenary.

The program will consist solely of the works of Franz Schubert and will be performed by students of the Juilliard Graduate School, many of whom are known through previous recitals and others who have earned recognition as child prodigies. The opening number will be the quintet in C, opus 163, for two violins, viola and two cellos, played by Samuel Kramer, Hine Brown, Charles Lichten, John Fraser and Karl Rossner. The next number, Fantasia in C, for piano, Der Wanderer, will be performed by Jerome Rappaport, while the following one, Der Hirt auf dem Felsen, for soprano, will be sung by Janice Davenport, assisted by a violin obligato by Harry Fagin and piano accompaniment by Ethelyn Dryden. The final number will be the trio in E flat, opus 100, for piano, violin and cello, which will be played by Isabelle Yalkovsky, Sadah Shuchari and Katherine Fletcher.

Proschowski's New York Master Class

The Frantz Proschowski School of Singing will hold its first New York master class on Thursday afternoon, November 15, at four-thirty o'clock. This will be an added feature of Mr. Proschowski's work this year and will enable

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Dieci Cori Antichi, edited by Malipiero.

La Cena (an opera), by Malipiero.

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(J. Fischer & Bro., New York)

Ballade Hongroise, for two pianos, by Frances Terry.

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Dance of the Cannibals, by Richard Stevens.

Valse Viennoise (for two pianos), by Carl Parrish.

Organ

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Three Arabesques (Toccata, Angelus, and Aubade), by Everett E. Truette.

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Pianissimo, by James H. Rogers.

Waiting in the Blue, by G. Sebastian Matthews.

The Lady Who Is Springtime, by G. Sebastian Matthews.

(White-Smith Music Publishing Co.)

Air Castles, by Charles Wakefield Cadman.

(Clark Music Co., Syracuse, N. Y.)

Ships of Mine, by Caroline L. Sumner.

(The Arthur P. Schmidt Co., Boston)

Dawn Awakes, by Robert Braine.

Ottakar Bartik Returns

Ottakar Bartik returned recently from Europe on the S. S. Majestic fully recovered in health.

To Celebrate Schubert Centenary

The Schubert Centenary will be observed at the First Presbyterian Church under the direction of Dr. William C.

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Carl on Sunday evening, November 18, at 8 p.m. The composer's Mass in E Flat and the 23d Psalm for women's voices will be rendered.

Fucito Pupils Well Received

Two pupils of Salvatore Fucito sang the principal roles in a recent performance of Verdi's *Traviata* at the Brooklyn Academy of Music. They were Giuseppe Lombardo, baritone, who was heard as Germont, and Tina Paggi, soprano, as Violetta. Both were well received.

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Music Notes From Coast to Coast

Baltimore, Md. The opening concert on the Peabody course was offered by the Georges Barrere Little Symphony and it was a delightful performance throughout. Alexander Sklarevski, of the Peabody faculty, was the artist at the second recital. This eminent pianist once again demonstrated his great powers and what undoubtedly must remain one of the most satisfying piano recitals of the year was heard.

The many friends of Frank Bibb, nationally known pianist and vocal coach, will be happy to learn that he will not lose the little finger of his left hand as a result of a recent accident. Mr. Bibb, who is a member of the Peabody faculty, also has a studio in New York, where the accident occurred.

Some time this month, Hilda Burke, Baltimore soprano, will make her operatic debut with the Chicago Civic Opera Company, and her hosts of friends in this city are anxiously awaiting the event. Mrs. Burke has had success upon success as a student under the able direction of George Castelle, who has been her only teacher. Aida has been chosen as the vehicle for Mrs. Burke's debut, and her voice is particularly suited for the titular role part. E. D.

Los Angeles, Cal. The Los Angeles Chapter of Pro Musica opened its season with a program by the new Musart Quartet, introducing it to the musical world of Los Angeles in the Biltmore ballroom. The quartet consists of Joseph Borisoff, first violin; George Benkert, second violin; Emil Ferir, viola, and Nicholas Ochi-Albi, cello. All of the artists are well known for their virtuosity and their work was remarkably coherent considering the short time they have been together. They opened with Mozart's quartet No. 4 in E flat major, followed by Night (Ernest Bloch), quartet in C sharp minor (Germaine Tailleferre) and closing with Debussy's quartet No. 1 in G minor. Several hundred persons gave appreciative applause.

The first recitals of the season were presented at the Beaux Art Auditorium, where Mena Quale, mezzo-soprano, and Alexander Kosloff, pianist, gave a candle-light recital that was well attended. Both artists are well known for the fine quality of their work. The other recital was given at Baldwin Hall where Max Donner, violinist, gave an enjoyable and well attended recital assisted by Angeline Donner at the piano.

The Bells of Capistrano, Cadman's latest operetta for high school production, received its premiere at the Hermosa Union High School, October 12 and 13. It was a great success.

Guido Caselotti has had to move his studios to larger quarters owing to the increased enrollment of his opera school.

The Gamut Club gave a dinner in the ballroom of the Alexandria Hotel to its distinguished member, Lawrence Tibbett, of whose sensational success Los Angeles is so proud. Many prominent members of the musical and business world were present.

Genevieve Gray is sponsoring a series of morning musicales in the new ballroom at the Biltmore. The Russian Symphonic Choir presented the first program.

Philip Tronitz presented a group of his artist-pupils in recital at Baldwin Hall. They displayed fine technic and good musical intelligence.

Lucy Gates will sing at the first of the Glendale Orchestra Concerts under Modest Altschuler.

Alice Gentle has opened a vocal studio in Hollywood.

William Thorner, New York vocal pedagogue, located for the year in Los Angeles, gave a reception for the stars of the Los Angeles Opera Company. Many of the prominent people of the city were present.

The Hollywood Opera Reading Club's prize of \$1,000 was won by Ivan Edwardes, tenor.

Claire Mellonino, pianist and accompanist, left for a three weeks' concert tour with Elsa Alsen.

Rosalyne Asner, first assistant to Phillip Tronitz gave a pupils' recital in Baldwin Hall.

L. E. Behymer, Pacific Coast impresario, opened his concert courses with Tito Schipa for the Thursday Night Course, on October 18, and Lawrence Tibbett, for the Tuesday Night Course, on October 23. This year he will present, besides the Russian Symphonic Choir, Fritz Kreisler, Mary McCormic, Louis Graveure, Maier and Pattison, Hans Kindler and Robert Schmitz, Anna Case, Richard Guiberson, The Niles Ballet, Mischa Elman, Elsa Alsen, Efrem Zimbalist and Moiseiwitsch, Margaret Matzenauer, Ornstein and Farbman, Daisy Jean, Rosa Ponselle, Gil Valeriano and Oscar Seagle. These courses are of special interest to the student as they include artists of the highest rank in every musical branch and the price of the season ticket is so small as to bring the concerts within reach of all. B. L. H.

Providence, R. I. The coming of Louis Graveure, tenor, to Providence at Pembroke College in song recital was the lure for a large and enthusiastic audience, for it is seldom that we are privileged to hear such singing. His program, consisting of Old English, French and Italian songs and arias, was admirably chosen and sung as only a master of song could sing it. Special mention should be made of the playing of Harry R. Spier, accompanist.

The Chopin Club, Mrs. George W. H. Ritchie president, opened its season of 1928-29 auspiciously in Memorial Hall of the Rhode Island School of Design. An all-Schubert program, in honor of the centenary of the composer's birth, was given by members and several guests of the club—all Providence musicians. Marion Lovell, soprano and Elsie Lovell Hankins, contralto, professional pupil of Harriet Eudora Barrows, in their groups of German Lieder, were warmly received. Leroy Armstrong and Christine Gladhill provided excellent accompaniments for the singers. Emma Winslow Childs, pianist, played a Fantasie in brilliant style and intelligent conception. The closing number on the program was a quintet, op. 124 by Christine Gladhill, piano; Virginia Boyd Anderson, violin; Hazel Hanfield, viola; Louise Waterman, cello, and George Livesey, double bass. H. B. P.

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University of Michigan School of Music Notes

The School of Music of the University of Michigan, Ann Arbor, Mich., is celebrating its semi-centennial anniversary, in commemoration of which many interesting events have been planned. A series of concerts presenting the world's greatest artists and organizations will be given. In this series, Rosa Ponselle and Galli-Curci already have sung to capacity houses, more than 5,500 persons, including hundreds of standees and people scattered on the stage, being in attendance on each occasion. On November 12 the Detroit Symphony Orchestra will be heard in two concerts; in the afternoon 5,500 school children from Ann Arbor and surrounding cities and towns will be guests of the School of Music in a program especially prepared by Victor Kolar, with Edith Reths lecturing, and in the evening, with Vladimir Horowitz as soloist, Mr. Kolar will lead the orchestra in the third concert in this year's Choral Union Series. Later in the month the Flonzaley Quartet will be heard in Ann Arbor for the seventh or eighth time, and in December Fritz Kreisler will again play. After the holiday vacation Roland Hayes, Yelly d'Aranyi, Sergei Rachmaninoff, the Prague Teachers Chorus, and the Detroit Symphony Orchestra, with Alfred Hertz conducting, will make up the balance of the series. In May the thirty-sixth annual Festival of six concerts will be held, in which the University Choral Union, a children's chorus and the Chicago Symphony Orchestra, with a list of well-known soloists, will participate.

Palmer Christian, head of the organ department, is appearing each week in a recital especially provided for students but also open to the general public. This series is given in Hill Auditorium on the new Skinner organ, dedicated at the festival last May. Also, the University Symphony Orchestra, under the baton of Samuel P. Lockwood, will provide four programs; other student musical ensemble organizations will participate from time to time, and members of the faculty will contribute miscellaneous programs.

The School of Music includes in its student body about 700 students. The course of study is four years and includes instruction not only in the student's major music subject, but also in the historical and theoretical aspects of music and a certain number of non-music subjects. There are many advanced students registered, and also eight students sent to Ann Arbor by the Juilliard Musical Foundation for special work, the University School of Music being on the list of accredited schools of the New York Musical Foundation. In addition to the 700 students majoring in music in the School of Music itself, there are about 300 others carrying courses in historical and theoretical music in the College of Literature, Science and the Arts, while more than 300 receive regular instruction in choral singing in the Choral Union. The Varsity Glee Club and Girls' Glee Club have a membership of about one hundred, the University of Michigan Band another hundred, and the freshmen glee clubs, Michigan Union Opera, and other student musical organizations attract many other students, so that altogether more than 1,500 students receive regular instruction in some form of music. The University recently made a special appropriation for the construction of an auditorium for use of the University Band, ensemble classes in instrumental public school and other ensemble musical groups.

"The Finest Soprano in England"

An exceptionally rapid and successful career has been the fortunate lot of Flora Woodman, young English soprano, who scored such a brilliant success as Minnehaha in Coleridge-Taylor's Hiawatha. Of her debut, which was made at the age of seventeen, the Daily Telegraph said that her success was "little short of sensational." In fact, it warranted a second recital, which was given a month later.

The next season Miss Woodman appeared at all the London ballad concerts at the Royal Albert Hall and also with the Scottish Orchestra in Edinburgh and Glasgow, and the Manchester Hallé Society. Then followed engagements with the Liverpool Philharmonic Society, the Royal Choral Society at the Albert Hall, and with the most important choral and orchestral societies in the United Kingdom. There were recitals with orchestra in St. Andrew's Hall, Glasgow, and Queen's Hall, London, with Sir Henry Wood and with Sir Landon Ronald. There were also recitals in Monte Carlo.

In September, 1925, Miss Woodman appeared at the Three Choirs' Festival, Gloucester, in The Messiah, and also in an orchestral concert. Of this the Manchester Guardian's comment was: "In her singing the middle notes of the staff had great richness and beauty and we should think that, counting vocal technique in with fullness and beauty of voice, she may be possibly about the finest soprano in England among our younger singers." This popular young artist will soon visit the United States and Americans will have an opportunity of judging her merit for themselves.

Madge Daniell's Pupils Active

Harold Hennesey, tenor, sang recently at the Regent Theater in Helen Arden's act, Three Modern Musketeers. Lucy Lord, soprano, is singing a prominent part in My Maryland, and Annie Pritchard, soprano, is co-starring in a new act with Billy Holbrook. Lucille Arnold was engaged to broadcast over WPAP for the New York American Women's Hour on October 14; she recently closed as prima donna with The Artists and Models Company. Mazie Yorke is in Sunny Days at the Century.

All of these are pupils of Madge Daniell. Besides appearing in leading shows, they all have church positions. Walter Turnbull, baritone, is soloist at the High Bridge Reformed Church, being engaged again this year; he is also in the New York Oratorio Society. Warren Curry, tenor, sings in the same church. Frieda Moss, soprano, was the soloist at a Masonic entertainment, and broadcasted the same program over WCGN.

Miss Daniell is busy preparing pupils for the stage and church. She believes in placing them before the public as soon as they are ready, often placing them first in a chorus. Several of her pupils were given prima donna parts after being in the chorus. Miss Daniell prepares her pupils for what work is best suited for them. The above mentioned pupils have studied only with Miss Daniell.

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New York Concerts

(Continued from page 12)

a high order. Their annual concert, at Town Hall on Saturday evening, gave great pleasure to many of their devoted following.

Siloti's arrangement of Bach's triple piano concerto in C (for two pianos), Brahms' Sonata Bis, op. 34, and numbers by Bax, Saint-Saëns, Mary Howe, Arensky and Rachmaninoff made up the program. The classic works of the two great "B's" received the scholarly and convincing treatment that was to be expected of these musician partners, while the more modern pieces were replete with color, grace of nuance and delivery, and brilliance in execution. The ensemble left little if anything to be desired.

Harold Bauer

In Town Hall on Saturday afternoon, Harold Bauer discussed a varied program to the delight of many of his admirers. It was the master-pianist's second New York recital of the season. Pianists come and pianists go; some leave pleasant memories, others do not—but Bauer belongs to the very few that come and do not go until the perfection of their art, through age or other causes, becomes dimmed, a condition which still seems a long way off in his case. His hands are as skillful as ever, his fancy just as much alive and the healthy virility and straightforwardness of concept continue to permeate the work of a great artist at the height of his powers.

Beethoven's Sonata, Op. 101 and Schumann's Faschings-schwank constituted what might be called the conventional numbers on the program. They were followed by Albeniz, Debussy, Chopin, Schubert and Moussorgsky, whose Pictures at an Exhibition formed an interesting finale. In everything the pianist was equally at home; to players of his type there are no secrets in music. All was as the most critical would like it to be and the result was pure enjoyment. The usual encore followed the printed program.

Armistice Day Celebration

Josef Hofmann lent his fame and name, as well as his majestic art, to the Armistice Day Celebration concert which was held at Carnegie Hall on November 10, under the auspices of the American Legion, Capt. Belvidere Brooks Post No. 450. He opened the program with his own arrangement of The Star Spangled Banner and later on played a group of Chopin, Rachmaninoff and Beethoven, scoring a tremendous success.

One of the entertaining features of the program was Sergt. Alvin C. York of Tennessee, whom General Pershing pronounced the greatest civilian soldier of the war, and who told his own story. The balance of the program was musical, being interpreted by Martha Phillips, Swedish soprano; Misha Livshutz, Russian violin virtuoso, and the Hall Johnson Negro Choir, which sang old time Negro songs and spirituals in the inimitable manner which has already won them fame although they have been before the public less than a year. The program was presided over by Walter Damrosch and concluded sufficiently early to permit the audience to attend the Victory Ball. The audience was a brilliant one and many notables were to be seen in the boxes.

November 11

Francis Rogers

Francis Rogers, assisted by Isadore Luckstone at the piano, gave his annual recital at Town Hall last Sunday afternoon. As is customary whenever Mr. Rogers is announced for a recital, a large and cordial audience greeted him. He sang for the most part in English, although he is a versatile linguist. Sarti's Lungi dal caro bene was the one exception of the first group. Handel's Come Ever-Smiling Liberty (Judas Maccabaeus) opened the program. Other first group numbers were: The Plague of Love, Dr. Arne, and Momus to Mars (from Dryden's Secular Mass), Dr. Boyce.

Six Schubert songs, sung in German with the exception of the final Hark, Hark, the Lark, made up group two, and gave much enjoyment in his finely poised interpretations. As an encore to this group he repeated Hark, Hark, the Lark.

Two outstanding songs from group three were Faery song (Rutland Boughton) and The Windmill (Colin Taylor). Delightfully fanciful, as the name suggests, Mr. Rogers delicately and daintily made the fairyland pervasive, so much so that he was called upon to repeat the number. The Windmill, by nature a characteristic song, made a very vivid picture as portrayed by the singer. The other songs in this group were by Norman Peterkin, Dunhill and Edward German.

Bruno Huhn was present and witnessed the success of two of his musical settings to poems of Moira O'Neill, as presented in the final group. These were A Broken Song and Back to Ireland. Another especially appealing song in this group was Ethelbert Nevin's 'Twas April, also repeated.

Many old favorite songs with Mr. Rogers' audiences were added at the conclusion of the printed program, and nearly every one present tarried to hear them.

Grace Cornell and Frank Parker

Grace Cornell and Frank Parker gave their third recital of the season at the Booth Theater on November 11. The program in the main was a repetition of their two previous successful performances, with, however, an addition of one new number for each of the artists. Miss Cornell's innovation was a satirical treatment of the waltz, polka, and gallop somewhat in the manner of the Degas sketch earlier in the evening. The subtlety of mood and thoroughly modern characteristics of this feature were thoroughly appreciated by the audience. Mr. Parker's new offering consisted of a song of medieval France, picturing a rogue of old Paris, whose insouciant gaiety lent a picturesque charm to this interpretation. The evening was thoroughly enjoyed by the audience who accorded the artists many recalls at its conclusion.

Harold Henry

At the Golden Theater Harold Henry had much to say in his recital both pianistically and musically. In a program embracing Bach, Scarlatti, Mendelssohn, Schumann, Brahms, Chopin, Liszt, Debussy, the pianist offered enough variety and originality to suit the most finical taste, and to the

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inherent interest of the compositions he had his own interpretative gifts.

Widely contrasted sonatas by Scarlatti and Schumann showed the recitalist equally at home in both styles. Further on in the program's development one was also convinced of the genuineness of Mr. Henry's poetic values, as demonstrated in his Chopin numbers. No less enjoyable was the pianists' handling of Debussy's *Claire de Lune* and *Gradus ad Parnassum*, the former especially weaving the illusive Debussy atmosphere without which this music is lost. Also of interest were the last two compositions by Mr. Henry—the *Dancing Marionettes* and a *Rhapsody*, two pieces that are charged with life and vitality and many effects of ingenuity.

Technically speaking, Mr. Henry is most satisfying; he is precise and sure, with no slip-shod passages either in finger work or massive effects. Everywhere there is evidence of sound study and great experience. The artist was enthusiastically applauded by an interested and appreciative audience.

Rosa Low

The Guild Theater on Sunday evening, November 11, housed one of the smartest audiences of the season so far, the attraction being Rosa Low, soprano. Mrs. Low has a large following and they turned out strong to hear her first recital in several years. Since heard then, the singer has made considerable progress. She sings with added finish of style and a deeper feeling for the context of the songs. Moreover, she employs her naturally lovely voice to better advantage. Mrs. Low enjoyed a well earned ovation frequently during the evening from her responsive audience.

With Walter Golde at the piano furnishing his admirable accompaniments, Mrs. Low, a charming vision in rose colored velvet, opened the program with Scarlatti's *La Viollette* followed by the air from *Iphigenie en Tauride*, Gluck, *Cottage Maid*, Beethoven, and the aria from *Richard Coeur de Lion*, Gretry. Next came four songs by Strauss: *Du Meines Herzens Kronelein*, *Schlagende Herzen* (which could have been repeated), *Das Rosenblatt* and *Wie solleten wir geheim sie halten*. These were exquisitely done with much feeling, but the most popular seemed to be four Roumanian songs, said to have been found by the singer last summer while abroad. She did them remarkably well. The two arousing greatest pleasure were *Pentru Tine Jano* by Roman and *Luna Luna* by Montia. An English group by Quilter, Scott, Deems Taylor and Densmore brought the program to a close, with several encores and a stage that resembled a conservatory.

Mrs. Low is a delightful recitalist. In addition to a lovely voice, used tastefully and a clarity of diction and much versatility, she has a personality that charms at once. Mrs. Low should be heard more frequently.

Tito Schipa

It was a madly shouting and applauding crowd, filling the huge auditorium to capacity and about five hundred crowded upon the stage, that greeted Tito Schipa at his recital at Carnegie Hall on Sunday evening. There are not many artists before the public who possess such impelling powers; they can indeed be counted on the fingers of one's hands.

The Schipa voice is a lyric tenor of great beauty, and perfect placement, his tone production is ideal and his phrasing artistic to the highest degree. To these vocal qualities are added a winning personality and charming, though modest, stage deportment.

The audience demanded some fifteen encores, which were all sung with an ease and evenness that showed no traces of the cold which had caused the cancellation of recent engagements.

The opening numbers were Caccini's *Amarilli* and Scarlatti's *La Violette*. After each of these a veritable cyclone of applause came from the audience, but the singer refrained from giving an encore. But after his second number, an aria from Verdi's *Luisa Miller*, there was no stemming the enthusiasm. Schipa sang *Harlequin's Serenade* from *Pagliacci* beautifully, after which there were more applause, more bows and finally more encores.

The tenor's next group consisted of three French songs, given with splendid voice production and excellent French pronunciation, after which four encores were demanded by the audience. The fifth group contained a charming song by Schipa, *I Shall Return*, which had to be repeated. These were all in English, and very good English it was. The encores after this group included *Es lauscht die Erde*, sung with clear enunciation, and a negro ballad by Lillian Strickland, given with just the right expression both in voice and diction. In the final group were La *playera* by Granados-Sipa, *Luna Castellana* by Longas, Schipa's accompanist, and *Vainement, ma bien aimé* from *Le Roi d'Ys* by Lalo. Here was the climax of the recital. More encores, many recalls, shouts from the audience, which was loath to loath to leave, hoping for more from this seemingly tireless artist.

Mr. Longas was a very efficient assistant to the great tenor, playing his solo numbers with a beautiful tone and a fine though discreet display of technic.

Alice Garrigue Mott Studio Notes

Alice Garrigue Mott states that Richard Copley, concert manager of New York, is so enthusiastic about the contralto voice and expressive singing of Carrie Bridewell that he has taken upon himself the management of this artist. Mme. Mott further states that Mr. Copley is of the opinion that many of the towns of the United States and Canada will give Mme. Bridewell a warm welcome, and that because of the scarcity of colorful, true contralto voices, a Bridewell concert tour will meet with success.

Critics of America and Europe have commented frequently regarding the individuality of the rich color and musical vibration of Mme. Bridewell's deep contralto organ and have pronounced it a voice "once heard never to be forgotten."

In connection with concert and opera appearances this season, Mme. Bridewell will teach a limited number of pupils at her residence studio in New York. It is understood that those singers who had the advantage of studying with her last season express themselves as truly satisfied with her ability to impart to them that which they require in art. While in London a short time ago Mme. Bridewell made such an excellent impression upon her audiences that she has been requested to return for further engagements there.

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MUSIC IN THE PUBLIC SCHOOLS AND COLLEGES

A Departmental Feature :: Conducted by Albert Edmund Brown

The Private Teacher's Opportunity

Music in the public schools has come to stay, and the teachers of voice, piano, violin, or any other instrument in the field of applied music, would do well to stop and carefully consider the tremendous possibilities that are theirs in taking their pupils from the schools. The music students in the public schools today are the students of the private teacher tomorrow. Many far seeing and wide awake teachers have long since discovered that much of their teaching—and consequently their income—is the result of the love of music and a technical ability to supplement it that has been implanted in the pupils in the public schools by a trained supervisor of music. It is a fact that Mary or John take up the study of voice or piano or any other instrument after they have left school, solely because of the interest created while they were students in the public school. Thousands of our high school graduates trained musically take up the study of music with the private teacher both before and after their graduation. Marion Talley is the product of the Kansas City Public Schools. True, she had tremendous natural aptitude, but there are also thousands of others who have this natural aptitude who are only waiting for the opportunity to have it developed. We might go on with the list—Reinald Werrenrath, Geraldine Farrar, Lambert Murphy—and to continue this list of singers alone would be like reading "Who's Who" in American Music. The field of instrumental music is just as prolific. One of the most virile and finely executed orchestral programs ever given in this country was the performance by the boys and girls who played in the National High School Orchestra in Chicago last April. Think of it! 320 high school students playing in a thrilling ensemble under the master hands of Frederick Stock, Howard Hanson and Joseph Maddy! Not a perfunctory "amateur" performance, but a live, thrilling, vibrating and tremendously successful playing of such pieces as the Nordic Symphony, The New World Symphony, and the Rienzi Overture, with a swing and verve that would have done credit to any professional orchestra in this country. We might also say similar things about the three hundred and some high school students who composed the National High School Chorus conducted by Dr. Hollis Dann of New York University. Another program—just as thrilling and just as well done! These and hundreds of thousands of other high school students in this country are going to continue music either as an avocation or a profession after graduating. Just at this time the private teacher should enter the field. The greatest opportunity by far that has ever come to the American teacher of music is here because of the sturdy growth and fine development of music in public education.

Much of the business procedure in this country has been radically changed since 1920, and the business man who is trying to operate in the same way that he did even five years ago cannot hold his own. So also in the music teaching field vast changes have been gradually coming upon us and the successful teacher of music would do well to consider the great advantages of working hand in hand with the supervisor of school music. Some readjustment of mental attitude on the part of some private teachers may be necessary, but the goal is worth the effort.

For upwards of fifty years the MUSICAL COURIER has endeavored to be of practical service to the cause of music in general. Singers, teachers, violinists, and concert artists all over the world, have had the constructive co-operation of this weekly music news magazine. Since the more recent tremendous development of music in the schools and colleges it seems to be advisable—more than that, it seemed to be necessary—that the management of the MUSICAL COURIER should open, in connection with the other features of the magazine, a Department of Music Education that shall cover the news of the school and college music throughout the United States and Canada. There are at the present time 32,000 supervisors of music who are leading "Young America" along musical paths. Truly a great army.

Readers of the MUSICAL COURIER may be quite sure of keeping in touch with the latest developments in music education through weekly reports that we shall publish. Scattered from coast to coast are several scores of correspondents, who, with us, are interested in being of definite service to the entire school and college music teaching profession. Five sectional conferences will occur during the early months of 1929. It will be the policy of this paper to present, each week, news regarding coming programs of these meetings and to give such help as is possible through the nation-wide circulation of the MUSICAL COURIER. Furthermore, leaders in the teaching field will contribute articles on such phases of public school music as will be of interest to those who are engaged in this field of music education.

The interests of the private teacher of music and the supervisor of music in the public schools are the same. It is hoped that a spirit of co-operation and interchange of ideas can be developed so that those engaged in studio work can continue the work of the supervisor after the high school student shall have graduated. This is a co-operative world, and the spirit of co-operation of all who work to make America a truly musical nation, either in studio, college or public school, should guide us to still greater musical achievements.

* * *

Music Supervisors' National Conference Committees Appointed by the President

President Mabelle Glenn announces the following National Conference Committees:

National Conservatory Movement—Osbourne McConathy, chairman, New York City; Hollis Dann, New York City; Will Earhart, Pittsburgh, Pa.; George H. Gartlan, New York City; Music Contests—Frank A. Beach, chairman, Emporia, Kans.; Grace VanDyke Moore, Greensboro, N. C.; Howard Clarke Davis, Fredonia, N. Y.; Victor L.

F. Rebmann, Yonkers, N. Y.; E. H. Wilcox, Iowa City, Iowa; Percy A. Scholes, London, England; H. O. Robinson, Chicago, Ill. National Music Week—Clara F. Sanborn, chairman, Harrisburg, Pa.; Ada Bickling, Lansing, Mich.; Peter W. Dykema, New York City; R. Lee Osburn, Maywood, Ill. Book Shelves—H. A. Spencer, chairman, Niagara Falls, N. Y.; Laura Bryant, Ithaca, N. Y.; Susan T. Canfield, Pittsburgh, Pa. Executive Secretary—Paul J. Weaver, chairman, Chapel Hill, N. C.; Karl W. Gehrkens, Oberlin, Ohio; Peter W. Dykema, New York City; George Oscar Bowen, Tulsa, Okla. Sphere of Influence—Karl W. Gehrkens, chairman, Oberlin, Ohio; W. Otto Missner, Milwaukee, Wis.; Alice E. Inskip, Cedar Rapids, Iowa.

* * *

News of the Sectional Conferences

NORTHWEST CONFERENCE

Letha L. McClure, president, Seattle, Wash.

The first meeting of the Northwest Conference is to be held in Spokane, April 10, 11, 12, with headquarters at the Davenport Hotel. The dates coincide with those of the meeting of the Inland Empire Educational Association, the officers of which are extremely enthusiastic in their plans for cooperating with the Northwest Conference. Both meetings will benefit by the arrangement as to dates and the music teachers of the Northwest will have an opportunity to show their work to probably four thousand educators gathered for the I. E. E. A.

Northwest High School Orchestra is assured for the Spokane Conference. Roy E. Freeburg (University of Montana) has been working hard on the proposition and the music trades are lending valuable assistance. The degree of its success, however, will depend on the promptness of supervisors in Washington, Oregon, Idaho, and Montana in responding to the questionnaires and blanks which were sent out in September. Mr. Freeburg and Miss McClure must know what to depend upon at an early date, especially from players of the more unusual instruments. If you have not received a copy of the questionnaire, please request one immediately from Mr. Freeburg or from Carl Pitzen, Lincoln High School, Seattle, Wash. The choice of conductor and program will depend upon the available instrumentation. There is no reason why the Northwest Conference should not be able to thrill the four thousand educators at Spokane during Conference Week with an adequate and admirable high school orchestra.

Plans for the program are well under way. President McClure is hoping for a day in the Spokane Schools for demonstration work and for a big program on Junior High School Music, which will be in charge of Frances Dickey Newenham, head of the Public School Music Department of the University of Washington. The program will be planned mainly for the benefit of music teachers in the smaller cities, especially because of the prevalence of cities of this type in the Northwest Conference territory.

It is especially important that every school music teacher in Idaho, Montana, Oregon and Washington identify himself or herself at once with the new Northwest Conference. An intensive membership campaign will soon be started by the first vice-president, Mrs. Anne Lansbury Beck, of the University of Oregon at Eugene. Meanwhile, supervisors in the territory may send their \$3.00 membership fee direct to Mrs. Beck or to any of the state chairmen, who are as follows: Idaho—Judith Mahon, Supervisor of Music, Boise; Montana—Marguerite V. Hood, Supervisor of Music, Bozeman; Oregon—Louise Woodruff, Normal School, Monmouth; Washington—Mrs. Frances Dickey Newenham, Music Dept., University of Washington, Seattle.

Seattle Public Schools

Seattle schools opened September 4. In the high and junior high schools there is very little change in the music instructors, one being added to two high schools and in one junior high.

A new course is being introduced and is now in operation in three high schools, called Key-board Harmony. The course precedes Harmony, and is designed for pupils who do not play the piano. Through the use of Harmony Diagrams, and silent keyboards for each student, the class provides excellent instruction in the elements of harmony and piano playing. Twenty students are handled in each class with daily hour periods. One semester only is offered, since the purpose is to prepare students for the study of harmony. A Capella Choirs are also finding favor in the Seattle Schools.

In the elementary schools Platoon and Departmental organizations, with special music teachers, are increasing in number, adding considerably to music development among the younger students. To provide for the growing demand for school orchestras in elementary schools, another orchestra supervisor has been added. The organization is made up as follows: Letha L. McClure, Director of Music; Ruth Durheim, Ethel M. Henson, Helen Coy Boncher, Supervisors of Elementary Grades; Edwin C. Knutzen, Aura Bonell, Supervisors of Elementary Orchestras. There are 16 music instructors in nine high schools, and five music instructors in three junior high schools in Seattle.

* * *

Notes

Everyone hears rhythm, most people hear melody, but it is given to the few to hear harmony, the noblest part of music and the latest to develop. The widespread liking for jazz and the few symphony orchestras prove that. It is the part of the music educator to rectify this one-sided development and raise a generation of music lovers able to hear music in the right proportion.—T. P. GIDDINGS.

New York University Session

"The unprecedented development of the study of music during the past twenty years in the homes, public schools, and colleges of the United States has created a demand for adequately trained teachers and supervisors greatly exceeding the supply."

Such a cheerful statement as the above was made recently by Dr. Hollis Dann, director of the department of music education of New York University. In explaining the purpose of college departments in school of music education, such as he heads, Dr. Dann continued:

"The place of music as a major subject in education is no longer questioned. Educators of vision recognize the humanizing, refining power of music in life, and welcome its inclusion in the school curricula. Colleges have not offered degree courses in public school music because there has been no requirement that the supervisor shall have well-balanced and adequate training.

"Inasmuch as music is more varied and complex than most usual curricular subjects, it requires more time rather than less to prepare to teach it. The higher type of teachers, who shall be the peer of teachers of language, mathematics and science, are now much needed.

"The evolution of the music supervisor is an interesting and significant development in the field of American education. Twenty years ago the young man or woman who could sing or play an instrument or direct a choir was required to take only a couple of weeks' training to prepare for the supervision of music. Very often no special training at all was required. Academic training was not considered essential; even a high school education was thought unnecessary. Now most states require not only the completion of a four year high school course, but from two to four years post high school training in an institution approved in this special field."

Dr. Dann mentioned that the superintendents' section of the National Education Association meeting at Dallas, Texas, adopted a resolution recommending that every school system should make music a regular subject. Since music has become a major subject in the school curriculum, the demand for supervisors with major preparation is much greater than the present supply.

Dr. Dann explained: "The purpose of the department of music education at New York University is to develop leaders. Preparation for leadership requires a three-fold training—general, professional, and musical. The director of music in school and college, the choral conductor, the teacher of singing, piano and theory, are quite as much in need of an adequate, well-balanced education as is the classroom teacher of language or mathematics. The demand for thorough, all-round college training for the teacher and director of music is wide-spread and increasing. New York University, recognizing the need for broader training for musical leadership, offers thoroughly balanced and practical courses given by a large faculty of experienced leaders in the several fields of music teaching."

The enlarging of the instrumental field is due to a significant feature in the development of music in the public schools during the past fifteen years, according to Dr. Dann. He mentioned that there had been an amazing growth of instrumental classes, orchestras, and bands in the grade schools, high schools, normal schools and colleges in all sections of the United States. He explained that the demands upon the director of instrumental music are many and varied. As a member of the high school, normal school, or college faculty, constantly officiating in rehearsals, teachers' meetings, and concerts, in a public capacity, cultural and academic training comparable to that required of his colleagues is essential to the instrumental specialist. No one doubts the value of professional courses in the education of the teacher. Surely the teacher and the supervisor of instrumental music should not be without training in educational psychology, sociology, supervision, methods and practice teaching.

New York University offers a four year course for directors of music. On completion of this course, which requires one hundred and twenty-eight points of university credit, the University issues a diploma with the degree of bachelor of science in music. Six different types of courses, allowing the students to major in as many different fields, are given: (1) Directors of music in public schools and colleges; (2) directors of instrumental music; (3) teachers of singing; (4) teachers of theory; (5) teachers of piano; (6) conductors.

The summer courses in the department of music education, New York University, were attended by more than 500 students from twenty-seven states, Canada and the District of Columbia. One hundred of these completed the summer certificate course which can be applied to the credits needed for the regular four year course leading to a degree. During the six weeks of summer study, the daily program included an advanced chorus of 300 students; an elementary chorus of eighty students; an advanced orchestra of forty pieces, and a thirty-five piece band. There were also instrumental classes in practically all instruments of the band and orchestra including large harp classes.

The culmination of this work was observed by the interested public which attended the four closing concerts given by the New York University Summer School department of music education in the Wanamaker Auditorium. The first of these featured the work of the choruses, under the direction of Dr. Dann and Alfred Smith. The second was given by the Symphonic Orchestral Class, with John Warren Erb conducting. A demonstration of Dalcroze Eurythmics by the first year class formed the first part of the third program. It was completed by the New York University Summer School Band directed by Clarence Byrn. The last of the series was a faculty and students recital.

MUSIC IN THE PUBLIC SCHOOLS

What Shall We Give Our High School Students to Sing?

By Carl Borgwald

Central High School, Duluth, Minn.

What shall we give our high school students to sing? In discussing this phase of the work of supervisors or teachers of music in the high school, I will consider it from four standpoints, namely: What does the community need in the development of high school choral music? How much can the high school contribute toward the general upward movement of appreciation of good choral music? In what way should the individual student be considered in this work? Is the high school chorus period to be made entertaining or educational?

In the first place, let us discuss the question from the standpoint of the community. What does the community need in the development of high school choral music? The music of the high school ought to function directly into the community. What will do that better than the master choral works, good part songs, unison songs and cantatas? These works contain good music, good literature, literature of the type that is highly educational and food for the development of character, home and good moral habits. Why is it that in so many communities it is difficult to obtain enough singers for church choirs or good choral societies? It is because the love for the good choral singing and good choral works has not been developed, and the ability to sing these works has not been begun. In the high school is the place to begin the singing of good choral music. Then, if properly trained, when the students leave the high school, they can easily take part in choral organizations which can work for a greater presentation and a greater appreciation. The students will also be able to sing in the church choirs with better understanding of good music and greater ability to read in parts. The whole community through these organizations properly directed will become a music loving community and appreciative of good music.

Then, second, how much can the high school contribute toward the general upward movement of appreciation of good choral music? If all high school students had the opportunity to sing good choral music, their ability to appreciate it would gradually increase and through them their family, and through the family the community, and before very long the cheap and trashy music would be crowded out. A community that can appreciate good choral music will be stronger in every way, for through such music and its literature their thoughts are not of a frivolous sort but of a deeper and better character.

Third, consider the individual student. Through the better choral music the student develops an ability to use his voice properly (if properly directed), he becomes acquainted with a fine class of music, he develops a sense of discrimination between the great and the less important works, he is given the opportunity to read the respective parts demanded in such works, he becomes familiar with a style of music that is far above the average kind and becomes thoroughly acquainted with the styles of various composers and in these many ways the individual is greatly benefited.

Fourth, is the high school chorus period to be made entertaining or educational? The principal aim of all our work in the high school is educational. Education is the knowledge of, and ability to do. Why not then study and sing the master choral works, good cantatas and part songs? There is no other form of choral music out of which the high school student could acquire greater knowledge of music and ability to read than from these works. The chorus period in the high school should be the time for instruction and not for entertainment.

On the other hand, what music we use depends largely on the previous training of the students. In this is included their ability to sing well and their reading equipment, for these matters directly have to do with the kind of music that they should sing. Shall we then give the high school students the better choral works to sing, or light, catchy part songs such as please the ear at first trial and which are of no great educational value?

The answer to this is that it depends to a great extent upon their ability to read music and really to sing. A school having students who have not had previous training should not attempt to sing difficult choral works. In the first place, they would not be able to reproduce them acceptably. Then, too, the method of learning them would be so fraught with tedious repetition that all the art possibilities in it would be stifled and, furthermore, there would be danger to the voices, but this would not hold true for those schools which have the proper preparation.

Now then to sum up the matter, I would say, first, that the schools in which students have had adequate preparation in sight-reading and appreciation, the better choral works in general should be studied. Some of these works are as follows:

Crusaders, Gade; Banner of St. George, Elgar; Erl King's Daughter, Gade; Fair Ellen, Bruch; Golden Legend, Sullivan; Holy City, Gaul; Hiawatha, Coleridge Taylor; Joan of Arc, Gaul; Creation, Haydn; Galia, Gounod; Elijah, Mendelssohn; Messiah, Handel.

Second, the schools in which students have not had adequate training, the better kind of glees, part songs or simplest kind of four part music should be sung. In both cases the singing of unison songs by the entire school body is of great value to school spirit as well as to community spirit.

I would say, also, that I am firmly convinced that the high school chorus singing should function into the community, and furthermore that it is not at present functioning into the community in the great majority of places.

What is the trouble? Can't we get together and remedy this condition? Why do so few men sing? Because they are too busy with business and other things? Perhaps so, but primarily because our music does not function as it should into the community. Are we going to do this with jazz music? I think not. We ought to teach our high school students to appreciate good choral music, part songs,

cantatas and oratorios, so that when they leave school they will be able to, and want to, join choral societies, church choirs, etc. Then, too, we ought to have organizations to which these folks can belong after leaving school. The right kind of organizations in the community and the right kind of organizations in the colleges will meet this need, because it is through the large groups that we reach the community.

Music Educators Meet in London

If it is true that "well begun is half done," there is a great future in store for the movement that had its beginning in Aeolian Hall, London, July 7, 1928, when the first conference of English and American musical educators met.

In June, when Percy A. Scholes returned from the National Music Supervisors' Conference in Chicago, he inaugurated the plan of a similar meeting in London. What was at first to have been merely a friendly dinner where English speaking musical educators might meet and discuss the future of their art, grew to the proportions and significance of a conference.

Much of the success of the conference was due to the efforts of two organizations which lent their untiring support, the Aeolian Company, Ltd., and the Oxford University Press. Of the Americans who did much to further the success of the meeting may be mentioned Mrs. Frances K. Clark, founder of the Music Supervisors' Conference, and Prof. H. C. MacDougall, of Wellesley College.

So short was the time between the inception and the execution of the plan, that it was impossible for American teachers, other than those already in Europe, to attend. Especially regrettable was the enforced absence of Dr. Walter Damrosch. Likewise, an accident prevented the attendance of Sir Alexander Mackenzie, ex-Principal of the Royal Academy. In his absence Mrs. Frances Clark acted as hostess of the occasion.

On the opening of this, the first conference of its kind in London, greetings were sent to the King, and to the President of the United States.

The first discussion of the conference was opened by F. H. Shera, Director of Music at Malvern College, and professor-elect at the University of Sheffield. The question under consideration was The School Orchestra, a Neglected Force in British Education. Mr. Shera spoke of two items which stood between the British public and the school orchestra—first, the expense of the instruments, and second the saxophone! "Some of us woke up one evil day, and found that our potential violinists, cellists, and violists were bent on becoming saxophonists, and, I actually shudder to relate, avowed that they preferred syncopation to symphony."

Mrs. Clark, in reply to Mr. Shera, told of how the American schools had overcome the first difficulty. In America, while the parents themselves give much, in many cases the funds are obtained by concerts, from the music departments of the women's clubs, from educational authorities, and sometimes from individual philanthropists.

The discussion was continued by Dr. Arthur Somervell, Inspector of Music of the Board of Education, who spoke of the limited amount of orchestral playing in the English schools, and laid the blame for this lack to the expense of the instruments.

Intermission followed these discussions, when an audition of the new "Audiographic" Music Rolls, by the Aeolian Company, Ltd., was given. Discussion was then continued, with Mr. Percy Scholes speaking on musical appreciation. The two means he recommended for the development of musical appreciation were the creation of a human interest in the man behind the music, and secondly, the giving of helpful information. Discussion of the relative values of training in sight singing, and in music appreciation was continued by Walter Harrison, the veteran secretary of the Tonic Sol-Fa Association, and Mr. Dixon of Ipswich, and Mrs. Clark.

In the afternoon, overflowing attendance forced the conference to seek larger quarters, and the Stationers' Hall was opened to it. With Hubert Foss, of the Oxford University Press, as chairman, discussion of the relative values of sight singing and of musical appreciation, continued, with papers by Dr. Ernest Bullock, organist of Westminster Abbey; Mabel Chamberlain, editor of the School Music Review, Walter Harrison, Cyril W. Winn, and Field Hyde.

After the intermission, A. Forbes Milne, Director of Music at Berkhamsted School, spoke on The Choice of Songs for School Use; Hugh S. Robertson, noted conductor of the Glasgow Orpheus Choir, spoke on choral singing; and Mrs. Clark closed the business part of the conference with a final speech.

Dinner followed at Verrey's Restaurant, Regent Street, under the chairmanship of Sir Hugh Allen. Various speakers addressed the diners most entertainingly, the chairman on Music and Education, Mr. Scholes, with On Keeping Up With America; Mrs. Clark on Keeping Up With Ourselves; Herbert Wiseman of Edinburgh with What Is and What Might Be in the Elementary and Secondary Schools; Dr. R. S. Thatcher of Harlow School with What the Public Schools Are Doing; Prof. H. C. MacDougall of Wellesley College with Music in the University; W. Arundel Orchard of the State Conservatoire of Music, Sydney, N. S. W., with What Australia Is Doing, and Harvey Grace with The Music Competition Festival.

A motion was made by Sir Richard Terry and seconded by Mrs. Philip Snowden to found a joint British and American Educators' Conference to be held in 1929 in Switzerland. To this any person engaged in music education, whether in the British Empire or the United States, will be welcome. Any who expect to be in Europe during August, 1929, or who could possibly arrange to do so, should at once register his or her name so that particulars when ready may be sent them. They may write to Franklin Dunham, Education Director, The Aeolian Co., Aeolian Hall, New York, secretary of the American Committee.

Radio in the Schools

Following are expressions from educators who have been studying and experimenting with school radio. "There

GALLERY OF SUCCESSFUL SUPERVISORS

LOUISE HANNAN,

of the Crane Junior College of Chicago, Ill., is a product of the Chicago Public Schools and has since earned the degree of B. A. from the University of Chicago. Miss Hannan has had extensive and comprehensive music training in piano, voice, harmony, and kindred subjects in the studios of Chicago's best teachers. Her teaching experience has varied from the subjects in the Chicago elementary schools to Supervisor of Music in the same system. Several years ago Miss Hannan made a new departure by leaving supervisory work to establish music in the curriculum of the Boys' Technical High School, the first attempt at such work in Chicago. This continued until last year. The members of the National Conference who were at the meeting in Chicago last April will remember Miss Hannan's work as chairman of the local committee of the National Conference, and for which, Miss Hannan says, "one should be awarded the pearly crown, that is, if it is awarded to anybody." In addition to her other musical activities Miss Hannan has found time to stage many operas, including, among others, "Boz and Cox," "Trial By Jury," "Pinafore," "Mikado," "Pirates," "Priscilla" etc. Needless to add, she is a power in the musical profession and in the educational musical field of the Chicago Public Schools.



are large possibilities for radio in the improvement of instruction. More than half the teachers of the United States have had less than two years' training beyond the four year high school. Some Cleveland and Cincinnati children's concerts have been broadcast and programs with explanation and illustration presented in advance. Much interest has been aroused in this project in various schools in the state. Our department has been heartily in sympathy with giving this all the publicity possible."—Edith M. Keller, State Supervisor of Music, Columbus, Ohio.

"I am deeply interested in radio for schools. The Atlanta public schools have conducted for two years a radio program of thirty minutes each day. While it has not been ideal in every respect, it has more than met our expectations."—Willis A. Sutton, Superintendent of Schools, Atlanta, Ga.

"I have read with interest the report of the Preliminary Committee on Educational Broadcasting. I am glad to see that so much progress has been made. The possibilities of educational broadcasting are great, if we can work them out. I shall be glad to assist in any way I can."—P. P. Claxton, Superintendent of City Schools, Tulsa, Okla.

"This matter of school radios interests me greatly. I believe it perfectly possible to get rural schools equipped. I have fifty-four schools in my district, all rural but three, and most of them the one-teacher type. I believe I could get radios installed in ten schools before fall. It would be a wonderful thing for rural districts."—Lena M. S. Brown, Superintendent of Schools, Granville, N. Y.

"I have thought for some time that school people should make a concerted drive to the end of using radio in the scheme of school instruction. As I look upon it, the radio has many fine possibilities for school use."—A. G. Balcom, Superintendent of Schools, Newark, N. J.

"I am very sure that this plan will meet with universal approval. I am tremendously concerned as to what will be the musical reaction."—Ada Bicking, State Director of Music Education, Michigan.

* * *

NEW TEACHERS' MATERIAL

REVIEWS

(G. Schirmer, Inc., New York)

Practical Instrumentation, by Frank Patterson.—A treatise for school, popular and symphony orchestras.

Musical Appreciation for the Student, by J. Lawrence Erb.—This book is of special interest to high school students and music lovers generally. It refers in the introduction to methods and materials, which is followed by the folk songs, together with a number of chapters on various instruments, the Oratorio and the Cantata.

The History of Music, by Waldo Selden Pratt.—The twentieth anniversary edition of Mr. Pratt's handbook for the guide of students.

(McKinley Music Co., Chicago)

The School Ensemble Collection of Easy Arrangements, for one, two, three, or four violins, with or without accompaniment.—All the violin parts are in the first position and this collection is suitable for classes of any size.

(H. T. Fitz Simmons)

Songs from the Canyons, music by Francesco De Leone.—Three songs in book form.

Seventeen songs from "Everything and Anything," songs by Dorothy Aldis, set to music by Herbert E. Hyde.—Seventeen songs particularly adaptable for high school voice class and encore songs.

Three Miniature Suites for Orchestra, by Carl Busch.—Well worth examination and production.

(H. T. Fitz Simmons, Chicago, Ill.)

The Bells of Capistrano, operetta in three acts, by Charles Wakefield Cadman.—Much of this music is in Mr. Cadman's best strain. Not too difficult, and fine for Senior High School. Much good dialogue.

November 15, 1928

Concert Direction

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Wolff-Ferrari's Sly Has Successful German Premiere

DRESDEN.—Ermanno Wolff-Ferrari's new opera, *Sly*, recently had its first German performance and achieved an extraordinary success, thanks to the general effectiveness of the score and to the splendid production. Fritz Busch, with his assistant, Otto Ehrhardt, the excellent stage manager, and Leonhard Fanto, who was responsible for the fine stage decorations, vied with one another in making the performance an artistic event of importance, while the galaxy of Dresden stars including Curt Taucher and Maria Rajdl (both of whom are unsurpassed in their respective genres at present) lavishly displayed their artistic gifts in aid of the new opera. And so successful were they that composer, conductor and singers were called before the curtain thirty times. Wolff-Ferrari, that master of musical comedy, has this time made an excursion into tragic drama and with more artistic success than in his last attempt, the rather bombastic Jewels of the Madonna.

The libretto of *Sly*, written by Giovachino Forzano, makes use of a quasi-Shakespearian figure for the hero. This poor devil of a vagrant poet, who spends his days and nights in the tavern and is always in debt, is used as a clown by the high-born lords. In his drunkenness he is taken to the castle of Westmoreland and as a joke is treated there as an equal. Even the fair Countess Dolly pretends to favor *Sly* as a lover. But when, after a time, the fun is ended and *Sly* finds himself as poor and despised a devil as before, he kills himself in a fit of despair.

Wolff-Ferrari's music is far from being problematic, nor does it attempt any experiments in the new dramatic style; he is satisfied with being operatic in the accepted sense of the term. With comparatively simple means the composer has been able to express all the varying dramatic situations with striking precision. At the same time he knows how to charm the ear and how to satisfy the listener's emotional demands, without once losing his personal note and without becoming commonplace. Of course critical objections were made to this or that scene, and for many people Wolff-Ferrari is decidedly too conservative. But it is generally agreed that since Puccini's last works there has been no Italian opera comparable to *Sly* in theatrical effect and melodic wealth.

H. L.

Philadelphia Civic Opera to Give Die Meistersinger

The Philadelphia Civic Opera Company will give its first presentation of Wagner's *Die Meistersinger* at the Academy of Music, Philadelphia, on Thursday evening, November 22. Included in the cast will be Helen Stanley, formerly of the Chicago Civic Opera Company; Robert Ringling, also of the Chicago Opera; Paul Althouse and Fred Patton, of the Metropolitan Opera, and Herbert Gould, of the Cincinnati Zoo Opera Company. The chorus work of *Die Meistersinger* will be done by the Civic Opera Chorus, augmented by a male chorus of sixty voices from the Fortnightly Club and the Shellenburg Male Chorus under the direction of Henry Gordon Thunder. Alexander Smallens will conduct the orchestra of fifty-five members of the Philadelphia Orchestra.

New York String Quartet Concerts

The New York String Quartet, in addition to its own concerts in New York and throughout the country, also will appear for the fifth consecutive season in all of the concerts of the New York Chamber Music Society, Carolyn Beebe, director. There are five concerts at the Plaza Hotel, scheduled for the third Sunday of each month beginning November 18, and also an appearance on January 18, in the People's Symphony course at the Washington Irving High School, New York.

Recent bookings for the New York String Quartet include a reengagement in Bryn Mawr, Pa., on December 12, where the program will include a quintet with Horace Alwyn, pianist and director of the music department of Bryn Mawr College; an appearance in Cedar Rapids, Ia., on February 28, and a reengagement in Duluth, Minn., March 12.

Reception Given for Harold Henry

Immediately after the piano recital of Harold Henry at the Golden Theater, November 11, he was the guest of honor at a reception given by Rozsi Varady in her studio apartment at The Park Central. Among those who accepted invitations are Mr. and Mrs. Henry F. Boardman, Mr. and Mrs. Philip B. Jennings, Mrs. Paul D. Cravath, Mrs. Charles D. Lathrop, Mr. and Mrs. James Gamble Rogers, Mrs. John W. Alexander, Anne Deas Duane, Mrs. Thomas Fenton Taylor, Miss Antoinette Hall, Mr. and Mrs. Benjamin Prince, Mr. and Mrs. Shaw Kennedy, Mr. and Mrs. Hall Park McCullough, Edith McCullough, Mr. and Mrs. Edwin T. Rice, Mary Cudahy, Clara L. P. Cudahy, and Mrs. Edna Hoge.

Noted Soloists to Appear in Monte Carlo

MONTE CARLO.—Among the artists who will appear in Monte Carlo at the Classical Concerts, which are under the direction of Paul Paray (late conductor of the Lamoureux Orchestra), are Emil Sauer, Alfred Cortot, Ignaz Friedman, Arthur Rubinstein, Franz von Vecsey, Joseph Szigeti, Vasa Prihoda, Cecilia Hansen, Cassado and Lotte Lehmann. Sir Landon Ronald and Walter Straram will be guest conductors.

Leonora Cortez Concert Soon

Leonora Cortez, young American pianist, will give a recital in the Gallo Theater on Sunday afternoon, November 25th. Her program will include the French Suite in G major by Bach, the prelude, choral and fugue by Franck, Franz Schubert's Ländler, the Faschingsschwank of Schumann, and a group of selections by Scriabin, Debussy and Saint-Saëns.

Marion Davies with William Thorner

Marion Davies, the screen star, now is doing voice work with William Thorner, in California, whether that well known New York maestro has transferred his professional activities. Recently Mr. and Mrs. Thorner were house guests of William Randolph Hearst, at his famous ranch.

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New York Concert Announcements

Thursday, November 15

MORNING
Artistic Mornings, Hotel Plaza.
Haarlem Philharmonic Society,
Waldorf-Astoria Hotel.

AFTERNOON
Jean Duncan, song, Town Hall.

EVENING
Elsa Riefflin, song, Engineering Auditorium.

Helen Temianska, violin, Town Hall.

Roland Hayes, song, Carnegie Hall.

Thalia Cavadias, piano, Steinway Hall.

Friday, November 16

AFTERNOON
Laura Mollenhauer, song, Town Hall.

EVENING
Fanny Anitua, song, Carnegie Hall.

Mabel Murphy, song, Steinway Hall.

Horace Britt, cello, Washington Irving High School.

Juilliard School of Music, Town Hall.

Saturday, November 17

MORNING
Dorothy Gordon, Heckscher Theater.

AFTERNOON
Oscar Seagle, song, Town Hall.

EVENING
La Argentina, dance, Town Hall.

Pierre Luboshutz, piano, Steinway Hall.

Efrem Zimbalist, violin, Carnegie Hall.

Sunday, November 18

AFTERNOON
Society of Friends of Music, Town Hall.

Philharmonic-Symphony Society, Carnegie Hall.

Sofie Andersen and Esther Habestad, song, Engineering Auditorium.

Sandi Alba, violin, Guild Theater.

Eric Sorantin, violin, Steinway Hall.

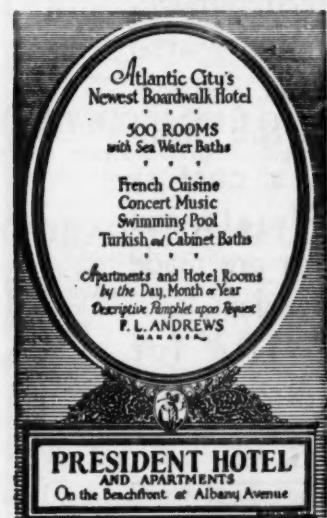
Helen Bourne, song, The Barbizon.

Park Central Musicale, Park Central Hotel.

EVENING
Vertchamp String Quartet, John Golden Theater.

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EVENING
Miriam Witkin, song, Steinway Hall.

Saturday, November 24

MORNING
Philharmonic-Symphony Society Children's Concert, Carnegie Hall.

AFTERNOON
Boston Symphony Orchestra, Carnegie Hall.

Ralph Wolfe, piano, Town Hall.

Sunday, November 25

AFTERNOON
Geraldine Farrar, song, Carnegie Hall.

Hebert Heyner, song, Guild Theater.

Society of Friends of Music, Town Hall.

Leonora Cortez, piano, Gallo Theater.

Mr. and Mrs. George Rasely, costume recital, The Barbizon.

EVENING
Ira Hamilton, piano, Engineering Auditorium.

Bethoven Association, Town Hall.

Tuesday, November 26

AFTERNOON
Harold Triggs, piano, Town Hall.

EVENING
Philadelphia Orchestra, Carnegie Hall.

Herbert Heyner, song, and Katherine Bacon, piano, The Barbizon.

Sandu Albu, violin, Town Hall.

Wednesday, November 27

MORNING
Leonora Cortez, piano, Gallo Theater.

Philharmonic-Symphony Society, Carnegie Hall.

EVENING
Sonja Gorakaja, song, Town Hall.

Cominsky Trio, Carnegie Hall.

Dorothy Lungen and Zeta V. Wood's Sextette, Steinway Hall.

Buffalo Symphony Opens Eighth Season

The Buffalo Symphony Orchestra, Arnold Cornelissen, conductor, began its eighth season under brilliant auspices. Berthold Busch, German baritone, was soloist.

Commenting upon the concert, Mary Swan, in the Courier-Express, said in part: "The generous co-operation of the members of the Buffalo Consistory and the encouragement received from public spirited citizens have put this local orchestra on a firm foundation and Buffalo is commencing to feel a just pride in an orchestra of its own."

"Mr. Cornelissen was received with enthusiasm as he made his appearance to conduct the opening number, Burlesca, by Scarlatti, in which both orchestra and conductor scored a gratifying success, achieving a performance that mirrored the beauty and delicate grace of the music. The same quality was strongly marked in the Ballet-Suite, Gluck-Mottl, particularly in Orpheus, which was full of poetic charm, and the enchanting Musette, in which there were moments of distilled loveliness."

"Mr. Cornelissen was accorded a great token of appreciation. A fascinating offering, On The Steppes of Central Asia, by Borodin, and Dances from the opera Prince Igor, by Borodin, brought out such a weaving of light and shade and variety of barbaric tonal beauty as to win another demonstration in which Mr. Cornelissen invited the members of the orchestra to share the honors. The two final numbers,



ARNOLD CORNELISSEN

Danse Macabre, by Saint-Saëns, in the reading of which Mr. Cornelissen created some fine atmospheric effects, and the Overture Rienzi, by Wagner, played with superb tonal richness and imposing breadth of style, closed the orchestral program."

Mr. Cornelissen has organized a magnificent mixed chorus called The Pro Arte Symphonic Choir. Its members, from the prominent churches in that city, as well as well known voice teachers and professional singers, number ninety in all.

Buffalo is fortunate in having so fine a musician as Mr. Cornelissen, who is doing much for music in that city.

Hofmann's Recital December 9

Josef Hofmann will give his only New York recital on Sunday afternoon December 9.

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Supervised Music Instruction in Western Public Schools

Demand for Supervisors Difficult to Meet, Says Dr. Baker

APPLETON, Wis.—The demand for supervised music instruction in the public schools is growing through the entire nation, if the call for highly trained instructors is any criterion, according to Dr. Earl Baker, head of the department of public school music of the Lawrence conservatory of music.

For the sixth consecutive year, all graduates of this department have been engaged to supervise the teaching of music in the public schools. Calls for well-trained instructors came from as far off as Arizona. What was once a side issue in the public school curriculum is now an important unit in the course of study. Music periods are called regularly under the supervision of the public school music instructor. Usually the program is city-wide, one supervisor having charge of the program for the entire city.

Dr. Baker, who has made a scientific study of music supervision, has had unique successes with his boy glee clubs and choruses. It was his club that appeared before the national convention of the National Education Association two years ago. He has disproved the old belief that adolescent voices are unmanageable and should be let alone until final development has been accomplished. He successfully trains boy choruses of all ages between early childhood and post-adolescence.

His success in handling children's voices apparently spreads to his students. The aspiring supervisors use the Appleton city system of grade and junior high schools as their training ground. The students are taught fundamentals of music in their first year, in addition to methods of teaching rote songs, projecting rhythm, chromatics, and psychology.

Dr. Baker states that the demand for public school music supervisors is increasing yearly. In fact in the past few years the department of which he is the head has been unable to supply the demands for graduates.

Rosa Ponselle, prima donna soprano of the Metropolitan Opera Company, heads the galaxy of concert artists which comes to Appleton this year under the auspices of the Lawrence College conservatory of music.

The community Artist Series concert program is by far the most ambitious ever arranged for Fox River Valley audiences, featuring as it does, artists of world repute such as Rosa Ponselle, Edward Johnson, leading tenor of the Metropolitan and Ravinia Opera companies; Toscha Seidel, master violinist; Alexander Brailowsky, pianist, and Andres Segovia, the wizard of the guitar. G. C.

Norden Writes on Breadth of Musicianship

N. Lindsay Norden, conductor, organist and choirmaster of Philadelphia, recently wrote an article for the Germantown Bulletin on the breadth of musicianship, in which he declares that it is a strange thing, but nevertheless true, that in order to become a great specialist one must first have a thorough general training. For this reason Mr. Norden thinks it surprising that so many students of music, beginners and also advanced pupils, confine themselves to the study of a single instrument. While they may diligently master the intricacies and technic of their particular instrument, their performance usually shows a general lack of musicianship. Mr. Norden points out that many of the leading orchestra conductors in America are excellent musicians and frequently performers on one or two instruments, and the same thing is true of great violinists and pianists. "It is a very sad mistake," said Mr. Norden in this article, "to make believe that successful musical study can be confined to one line of activity. As one talks with students of piano, violin, etc., it is apparent that the average student has not the vision necessary to develop into a successful musician. The result is many mediocre players, and only a few who pass beyond the elementary stage. Singers in this respect are in general worse than instrumentalists. Every musical student should avail him or herself of every opportunity for musical advancement in the study of the theory of music, in the playing in amateur orchestras, in the singing in amateur choral societies and operas and every other opportunity which offers advancement. It is fatal to get into a rut and yet one of the easiest things to do." Mr. Norden thinks that the American student is too anxious to see a financial return immediately and that this state of mind is undoubtedly the cause of the United States still being far behind the European countries in matters musical. "When one stops to consider the vast field of general musical education—musical history, theory, composition, conducting, arranging, composing, etc.—" concluded Mr. Norden, "it is all the more surprising to find any student willing to confine him or herself to the study of a single instrument."

Lindi Concludes Successful Engagement

Aldo Lindi, tenor, has just completed a season of five weeks' duration at Mirandola and San Felice. With Eva Turner, who shared with him the honors of the Covent Garden opera, and who will be heard in America for the first time with the Chicago Civic Opera this season, Lindi gave sixteen performances, eight of Andrea Chenier and an equal number of La Forza del Destino.

A special performance of the latter was presented in his honor. "The public that thronged the vast theater proclaimed with its applause a great tenor and a sublime interpreter of Don Alvaro." After having dominated the entire performance, he sang to frenzied applause the great aria from Otello, Ura e per Sempre Addio. The management presented Lindi with a gold medal as recognition of his "superlatively beautiful singing and his incomparable art."

The press commented with enthusiasm on his voice. The Voce di Mantova said: "Lindi astounded by the power and sweetness of his marvelous voice; supple in the middle, he mounts with surprising facility to the highest notes, which he sustains with admirable ease."

Lindi is now filling engagements in Florence. On his return to Milan he, with other artists, is to record for the Columbia Company the entire opera of Aida. He is one of the many artists proud to claim Mme. Dosset as their teacher.

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Alice Ericson, Young Worcester Violinist, Makes Deep Impression—Galli-Curci at Symphony Hall—Bruce Simonds' Recital—Hildegarde Donaldson Brings Three New Pieces to Boston.

BOSTON.—The third program of the People's Symphony Orchestra, given in the grand ballroom of the Hotel Statler, introduced to local audiences a prominent and much heralded conductor, Theophil Wendt. Mr. Wendt's work with a leading South African orchestra has earned him the title of "greatest conductor below the equator." Born in England, he studied in London and Cologne, and combines sound training with efficient leadership. It is impossible to know by the hearing of one concert just what Mr. Wendt will accomplish when he has become accustomed to the unusual acoustics, and to the respective abilities of his musicians. Perhaps the expectant ears of the present writer were prejudicially inclined, but they seemed already to detect a pronounced improvement in coordination, and consequently in musical precision. The conductor chose a rather difficult program for his first appearance, essaying the *Eroica* symphony, Dvorak's Carnival overture, and the accompaniment in Lalo's *Symphonie Espagnole* for violin and orchestra.

The soloist in the Lalo symphony was Alice Ericson, seventeen-year-old Worcester violinist. Clearly Miss Ericson has received thorough and intelligent instruction, but her remarkable musical instinct must be attributed solely to heredity. She handles difficult passages with ease and grace, and unlike most woman violinists she knows how to contrast firmness with sweetness, strength with delicacy. This performance was Miss Ericson's first public appearance in Boston; in all probability it will lead to future engagements and to greater triumphs. Both Miss Ericson and Mr. Wendt were sincerely and vigorously applauded.

GALLI-CURCI'S RECITAL

On Sunday, November 4, Amelita Galli-Curci gave her only Boston recital of the season at Symphony Hall. She was assisted by Homer Samuels, pianist, and Ewald Hahn, flutist. Critics in this region agree that the coloratura's voice has deepened a little, without appreciable loss in agility or in fluidity. Her program included show-off pieces, such as Mozart's Echo Song, and old favorites like *La Paloma*, *Comin' Through the Rye*, and *My Old Kentucky Home*. Mme. Galli-Curci closed her program appropriately enough, with *Home Sweet Home*; and actually waved a good-bye handkerchief to the audience.

An encore was demanded of Mr. Samuels after his solo group.

NOTE ON COMIN' THROUGH THE RYE

The above reported edition of this lovely folk song brings to mind a recent announcement made by the Boston Society for the Discovery and Collection of Esoteric Information. That ancient and venerable organization tells us that the Rye of Comin' Through the Rye is not, as most people suppose, the cereal grass. The listener customarily pictures two prospective lovers meeting in the midst of a field of rye; but the Rye here referred to is the river Rye. Years ago one might have crossed the river only by stepping from stone to stone, and most of the stones had a standing capacity of one. Accordingly, if a young man and a young lady attempted to cross the river in opposite directions and at the same time, it fell to the lot of the young man to lift her bodily and to swing her to the rock beyond the one on which he was standing. In the process of swinging came the temptation to kiss. This, at least, is the statement forwarded with apparent authority by the society.

BRUCE SIMONDS

On November 3, Bruce Simonds gave a piano recital at Jordan Hall. This artist is expressive without sentimentality, brilliant without ostentation. Without apparent effort his hands carry out the careful design of a cultivated musical intelligence. From a Beethoven sonata to a pair of Debussy tone poems, Mr. Simonds never lost touch with the spirit and individuality of the particular compositions.

HILDEGARDE DONALDSON

An audience composed in part of professional and amateur musicians came to Jordan Hall on November 5 to hear Hildegardine Donaldson, violinist, in a program that boasted three Boston premières. David Stanley Smith's Sonata in A minor, well received at the recent Berkshire Festival, scored another success, although there were dissenting opinions. Professor Smith's opus reveals careful workmanship and undoubted esprit, but seems constantly to strive

for a depth which it nowhere achieves. Virgilio Mortari's Partita in G major, played for the first time in America, has interesting, even sparkling, moments, but for the most part it is a vain and empty thing. Bartók's Roumanian Dances, with which this extraordinary program ended, are brief, highly characteristic fragments, thoroughly Bartókian.

Miss Donaldson plays with a firmness and with a good sense of rhythm and phrasing. A certain want of delicateness blemished her Mozart number, but had little or no effect on the other compositions.

A. JOSEPH ALEXANDER

Contrary to an opinion expressed in the Boston Herald, this correspondent holds that Mr. Alexander has little or nothing to learn from Czerny or from Dr. Gradus. The



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young pianist who attracted so large an audience to Jordan Hall on November 7, has, indeed, a surprisingly complete technic. No matter how fast he plays, his runs are never blurred and his successive octaves ring clear and unforced. Mr. Alexander wisely takes few liberties with the pieces he plays: there are none of the slushy rubatos so common to young pianists who tackle romantic music. A slight excess of strength and bluntness may have hurt him, especially in his Chopin group; but it is better to have him as he is than to stomach an opposite excess.

NEW ORGANIST FOR CITY CLUB

George Hermann Loud, who has played for many years at the Park Street Church, has been appointed to succeed Earl Weidner as organist for the Boston City Club. Mr. Loud is very proficient, having studied in America, England, and Germany. Mr. Weidner resigned in order to take a position as organist with the new Keith Memorial Theatre.

CHARLES KOECHLIN SPEAKS

The long postponed lecture on modern music by Charles Koechlin, noted French composer, took place on October 19 at Paine Hall, Cambridge. Discussing modern musical creators one by one, M. Koechlin made it clear that he hopes for a reaction to Debussyism, and that he regards the work of the famous six as essentially vulgar in its general influence. M. Koechlin discreetly declined to discuss American music.

W. L. G.

Seattle Symphony Season Opens Brilliantly

Fred Yeates, in the Show-Goer, published in Seattle, Wash., comments as follows on the opening of the third successive season of the Seattle Symphony Orchestra, Karl Krueger, conductor, on October 15: "A glittering throng crowded the Metropolitan Theatre to the doors and flooded even the orchestra pit on October 15, when the Seattle Symphony Orchestra opened its 1928-29 season for the third successive year under the baton of Karl Krueger, and they were swept to the heights of enthusiasm at the amazing

virtuosity revealed by this strengthened and well-nigh perfected body of musicians.

"What impressed perhaps as powerfully as anything was the superb technical resource possessed seemingly by every department of the orchestra, the surety and calm confidence with which every hurdle was taken, the stately magnificence with which every passionate outburst was handled, the exquisite preservation of tonal beauty in the pianissimos, and the maintenance in every phase of an admirable poise."

"With Monday night's performance Karl Krueger has surely established a monument to his genius—the genius of indefatigable labor along a path lighted by the lamps of idealism and self-sacrifice. There is the solid basis of quality in his performance. No slightest suggestion of hysteria, no gaudily colored effects not intended by the composer, no extravagances or cheap emotionalisms taint the purity of his style. Musicianship thorough, competent and inspired shines indelibly in his work."

"Seattle's Symphony Orchestra must now definitely take a place in the front ranks of America's great musical bodies. It has a leader of genuine quality as a musician and a personnel whose very poise and bearing announces an all-sufficient competence. And it most surely has an audience whose confidence, delight and appreciation must contribute much of inspirational value to the organization."

Emilio Roxas Artists Active

Many artists from the Emilio Roxas studio are appearing in concert and opera with a success that reflects much credit upon their teacher and coach. Della Samoiloff sang a guest performance of *Gioconda* with the San Carlo Opera Company in Ashville, N. C., and is going soon to Havana, Venezuela, Porto Rico and Colombia for a probable twenty weeks' opera tour.

Gladys St. John has been singing at the Paramount and the Rivoli Theatres and Rhys Morgan, tenor, is scoring anew



Photo by Laviosa

EMILIO ROXAS,

well known vocal coach, whose artists are exceedingly active this season.

on tour with the Festival Opera Company in an English version of The Barber of Seville.

Enrico Caruso, Jr., who is touring in vaudeville in a selection of his father's songs, coached his repertory with Mr. Roxas, and Maxim Karolick is also coaching with him.

A number of Mr. Roxas' girls were heard from station WCDA, the Italian station, on October 18. Rehearsals of the Roxas Rehearsal Club, which offers complete operatic training, are held twice weekly at the Roxas Studio.

Leonard Liebling to Make Critics

Leonard Liebling has been engaged to give two courses next summer at the Chicago Musical College, in Criticism, and Musical Literature.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

How Can the Piano Dealer Arrive at the Proper Percentage of Advertising for His Business?—The American Piano Company's System Based on Gross Sales

SIXTH ARTICLE

One of the most puzzling problems the dealer and the manufacturer in the piano business have to arrive at is, **what percentage should apply to advertising and what does advertising mean for the furtherance of piano sales?** There have been many efforts made by manufacturers to form a coalescence with dealers in what we might term a 50-50 arrangement for local advertising. Attempting to share the burden of creating name value for the piano has been successful at times, but generally it is a lamentable failure.

Publicity brings a return that is almost impossible to arrive at. Many have attempted to solve this through arranging a key that will be different in each publication, but this does not solve the actual returns in the way of sales. This effort is to test circulation and influence on the part of publications. Naturally, if there are no returns in the way of inquiries, and this applies especially to national advertising in any particular publication, then the advertiser deems it wise to employ that part of an appropriation for publicity to publications that give adequate returns.

National Advertising

National advertising is done by piano manufacturers to a limited extent as compared with other industries, and this, of course, due to the fact that the volume of business in the piano industry, especially at the present time, does not compare with those industries that are able to command appropriations that run into hundreds of thousands of dollars. The largest appropriation today that exists in the piano business is probably carried on by the house of Steinway, with the American Piano Company and the Aeolian Company following. In truth, it can well be said that these three houses are today carrying the burden of national publicity for the piano. These great concerns can arrive at the percentage that should be appropriated for national advertising in an adequate manner and yet within safe bounds.

A great problem presents in the piano business to the piano dealer and this is the financial side; but when we take up advertising, there is a commingling of interests that necessitates an analysis that will separate the two and make clear what a piano dealer should allow for his publicity. In setting a figure in this direction, there can be no difference made as to the percentage of the dealer in the larger center and that of the dealer in the smaller center—it must be on an equal basis. There must be a percentage set that will meet the demand of a large or small business. In the larger centers, it naturally costs a great deal more for space in local newspapers than it does in the smaller newspapers, yet the large dealer and the small dealer are obtaining the same mark-up under present conditions as to piano prices.

The dealer selling ten pianos a month can maintain his publicity percentage on the same basis as the dealer who is selling 100 pianos a month, and to make plain what all this means, it is the belief of many that 5 per cent. of the gross sales should be given to advertising just

as outlined in the preceding article, where the percentage allowable for rent was given as 5 per cent. In the final analysis these computations bring us to 10 per cent. of what we might term the cost of selling to be deducted from the mark-up, that is as between the buying price and the selling price.

Segregating the Advertising Cost

Advertising can be segregated very easily. There are other outgoes in the conduct of a piano business that are not accounted for directly, and yet which must be applied in some way to arrive at a just expenditure of the 5 per cent. under the heading of publicity or advertising. When a dealer takes a page in a program at a church festival, wherein he has probably spent ten dollars for moving a piano to enable the carrying on of the musical exercises, it would naturally follow that the cost of the page in the program and the cost of the moving should apply to publicity, yet this moving cost is not segregated from the general moving expenses in cases of this kind. That moving cost can be, however, applied to advertising, for it is one of those intangible affairs that does not appear in black and white in the daily newspapers. The daily newspaper space is easily accounted for, the dealer probably relies too much upon the selling force of an advertisement, and would refuse to accept the advertising value of a piano moved to a concert or any affair in his own home town that did not bring in a direct return. Dealers, however, are overcoming this expense by refusing free moving and others are also declining free tunings. This is splitting hairs, so to speak, yet the dealer must keep within the bounds of 5 per cent. of his gross sales as to publicity.

When to Advertise

The general run of piano dealers advertise when business is good and then when a dull season arrives about the first item that they proceed to cut out of the general running expenses is that of the advertising bills. If the dealers would but reverse this, and cut down the advertising during the busy times, and expend the full limit of the 5 per cent. appropriation during the dull times, they would find a greater and safer return than in the effort to economize in the direction that is of the utmost value to the one who has something to sell.

The piano is hard to classify with other offerings to the public. We have gone over the many arguments that have been advanced as to why there has been a decline in production in piano factories which clearly indicates a lack of selling on the part of the dealers. The dealers in the dull times insist that the manufacturers should bear the burden of advertising, but the dealer also advances the argument that the manufacturer creates name value for himself and the dealer gets no returns from it directly.

What Is Name Value Worth?

This is certainly a remarkable viewpoint, for it has been demonstrated that name value is the para-

mount incentive back of a piano sale. The name of the piano comes first, then the name of the dealer afterward, but a combination of the name of piano and dealer presents an unusual foundation for the public to extend a recompense in the way of buying.

A dealer selling \$100,000 worth of pianos a year is given on the 5 per cent. appropriation basis \$5,000 to advertise. This is a very small sum for the dealer to expend, but it must be borne in mind that the probabilities are that the manufacturers back of this are expending another 5 per cent. That brings the sum total as to possibilities of any one particular make of piano to 10 per cent. The manufacturer, however, has to figure on a basis of 5 per cent. on a lower scale of prices than does the dealer, who has a double margin to figure on, and therefore it would be proper to say that instead of 10 per cent., it should be 7½ per cent.; 5 per cent. to the dealer and 2½ per cent. to the manufacturer.

Calculating Returns on Advertising

The small dealer in the small center can not possibly expect to get as great a return in sales for his 5 per cent. as does the large dealer in the larger city, although the dealer in the large city has to pay probably five times as much for given space in his home papers, as does the small dealer in the smaller city, but that proportions itself. Therefore, the small dealer must not complain that he can not advertise as much as does the dealer in the large centers, yet his space may be as large in quantity.

The dealer in the small center, with 100 per cent. mark-up, and the prices the same as those the dealer in the large city is compelled to sell, must keep his selling expenses per unit or value to as low a percentage cost as does the dealer in the larger center. Each individual dealer, however, must decide upon his own publicity, no matter whether it is in the daily papers or in the general run of demands made upon a music house and discover how he can intelligently arrive at some understanding as to the drawing power or name-making power of his publicity.

It matters not how the dealer arrives at this, but he should be able to so study his expenditures in this direction that he does not run above 5 per cent. If he is running above 5 per cent., he must study his expenditures and bring his cost of advertising to the 5 per cent. limit and do this in a way that will not destroy this expenditure of 5 per cent. by killing publicity methods that are of advantage. He must do this by deleting the publicity that is not making returns. If his publicity runs below 5 per cent., then he should study in exactly the same manner what is necessary to absorb the full 5 per cent. appropriation, and in that way bolster up his business, even though he may deem it not necessary to add any more because business is good. If, however, he creates a surplus by not utilizing his 5 per cent., he should by all means hold that surplus to use when it is necessary.

An Illustration

The writer well remembers when Asa Candler bought the coca-cola drink in Atlanta, Georgia, some time during the '80's, and paid \$1,200 for it. All those who may drink coca-cola will probably be surprised that this wonderful business proposition could have been purchased for such a small sum of money, but Asa Candler was a shrewd business man. One of the first things that he did was to make preparations for publicity, arriving at this through the appropriating so much per gallon sold for pub-

Piano and Musical Instrument Section

Expressions

(Continued from page 53)

licity. This was carried out rigidly, even at times in the beginning when dollars were scarce and hard to get, and yet it is believed that that rule carries on in these days when coca cola is measured by millions of dollars and millions of gallons.

The Time Element

The time element in advertising on the part of the piano man should always be considered. The effort to create or stimulate business through extraordinary offerings has brought piano advertising down to a bargain basis on the part of the average dealer that is at times distressing. This has been carried on in the past to such an extent that today it is being approached by the dealers with greater caution. Yet, there must be some stimulus, some incentive offered that will bring the prospective piano buyer into the warerooms, or enable the experienced salesman to interest a buyer in such a way that a sale can be eventually closed.

The recent demonstration in New York City as to the selling of pianos through methods based upon good business judgment with the end in view of rearranging the finances and replacing dead dollars with live dollars, is an example that brought about a tremendous revolution as to whether the piano was still a marketable product. As has been said, the America Piano Company found an inventory of over six millions of dollars in its factory plants. It was evident that some remedy must be applied to reduce this inventory. It has been told that this was arrived at by a re-arrangement of producing processes in each factory, and by the eliminating of styles that were unnecessary, the American Piano Company was enabled to bring about a reduction of the inventory to a figure far less than three millions. To do this, all discontinued styles, accumulations of styles that had not been absorbed by the dealers, were placed on sale, extraordinary advertising utilized and the whole surgical operation, which term can advisedly be used here, brought about a readjustment not only as to the inventory capital utilized, but the transforming of that capitalization from the manufacturing processes into other directions where the dollars would earn their keep. This created not only a vast retail business, but the selling done in New York did no damage to the representatives of the American Piano Company throughout the country.

There may be some who will argue that the advertising done by the American Piano Company did damage, but what is the condition today? We hear no complaints. Evidently the representatives of the American Piano Company with the three-leader proposition in hand are finding that there is a conservation in the saving of waste that can well be looked upon with favor by all in the piano business.

Advertising and Sales

Some may argue that advertising has nothing to do with this, but the writer begs to differ, for it has much to do with this present condition that exists in the piano business. More pianos were sold in

October, it is believed, than in any previous month of this year, and yet October has always been looked up as a bad month during presidential election years. It was told in the last issue of the MUSICAL COURIER that Steinway & Sons had the largest retail selling month in its history. The American Piano Company had an unusual October month, and the Aeolian Company followed along in the same category, while the house of Sohmer also reports one of the best months of 1928.

So here we find a fallacy of tradition that business is bad before a presidential election. If the piano business has been good, then what could we expect to hear from other lines of commerce, which, of course, carries out to the industries? The great trouble apparent in the piano business today is to forget that there is not a comprehensive method of advertising the piano. It would be hard to say how much money the concert stage costs Steinways or the American Piano Company, or Baldwin. It would seem as though the 5 per cent. appropriation would be overreached in this, but there must be remembered the fact that these institutions have a great gross as to business, not only in retail but in wholesales.

In this it can be said that the house of Steinway could segregate its advertising into two classes, that of the presentation of the piano through the concert stage, and the publicity in the journals of the day. This system can apply to the American Piano Company also. Even so the dealers do not lend their aid to the manufacturers as they should, and which they could if they would arrive at a 5 per cent. appropriation on the gross of the business, attend to the local advertising and allow the manufacturers to attend to the national advertising.

There are few dealers who specialize on one name, and thus their appropriations are split in different directions. It is this that often causes the manufacturers to want to combine a special advertising and offer to bear part of the expense, which is unjust. The dealer should do his own local advertising, and the manufacturer should attend to his national advertising.

Branch Store Management

The retail branch stores do not take up part of the 5 per cent. made on the gross of the manufacturers, except in so far as it takes in the wholesale price of the instrument, exactly as it carried on with other dealers, and which extends into their own branch stores.

It is often remarked that a branch store controlled by a manufacturer gets its stock for less money than the average dealer, but this is a mistake. Generally, the manufacturer takes advantage of his own branch stores, and charges them higher prices. Whether it forces its collections as do some manufacturers, and as should all manufacturers, is a different question, and will appear in a later article on collections. But the fact remains that the branches of the manufacturers, if the business is directed along the right lines, must be carried on in exactly the same manner as the dealer who is in no way interested in the manufacture of the products he sells, except probably that he may be given an accommodation which is made plain to the dealer who is not a cash buyer.

Probably, the dealer will ask what the best way of advertising is, or of spending this 5 per cent. appropriation. There is no omnibus answer to any such question. Each dealer must work out his own plans of selling, and if he thinks that any one can tell him what he should do, he is mistaken. How much space should be taken up in his own local papers is a thing that he must arrive at himself, or in consultation with those who are helping him conduct the business.

The kind of advertising is dependent in a great measure upon the line of goods carried and the backing the manufacturers give in the way of international name building. If a dealer has a high grade piano as his leader, he must conduct his business along high grade lines. If he, on the other hand, takes a medium grade piano and endeavors to make it of as great value as to name as the leader of a competitor, he has a long way to travel, and in this the time element comes in.

The writer can point out dealers in different centers of this country where a medium grade piano has been sold for thirty or forty years that has a reputation in that territory that makes it an easy seller, for the name is as familiar to the people as the names of neighbors to an individual. No one can point out in a given center where the different lines of pianos carried create an intense competition the what to do. Probably in the next center there is a different commitment as to lines that creates an entirely different situation.

Keep to the 5 Per Cent.

Therefore, each dealer must arrive at his appropriation on a 5 per cent. basis, and then study how best that 5 per cent. can be used, but always the dealer should adhere to this one basis of expenditure, keeping at his 5 per cent. appropriation, and not allowing it to go above or below. He does just as much damage by going above 5 per cent. as he does by going below, but he is enabled in this way to arrive at his advertising appropriation and keep alive the names of his pianos and of himself. The manufacturers that carry on in a national way are backing the dealers, and in this it is believed that the American Piano Company will eventually prove to the retail trade that the moves that have been made will be of great advantage.

It is argued by some that it will not be an advantage but if the argument that is made about the consultations that are going on throughout the country brings about a lessening of a competition, then certainly the number of dealers who have declined to continue in this line during the past year will be but an advantage to those who have lived through what apparently was a troublous epidemic which today is righting itself and moving slowly into placidity and secure financial conditions that will make each dealer independent, and enable him to take hold of a vest button and say that it all belongs to him.

The bringing about of an understanding as to the costs incidental to the carrying on of all of the piano business, both industrial and commercial, will be presented in the last article of this series. The percentages are based in a manner that will surprise probably those who have followed the trend of these articles. We have now arrived at the 10 per cent. expenditure under the various headings of rent and advertising. The next article will deal with selling expense, and herein will be attempted to show

(Continued on page 56)

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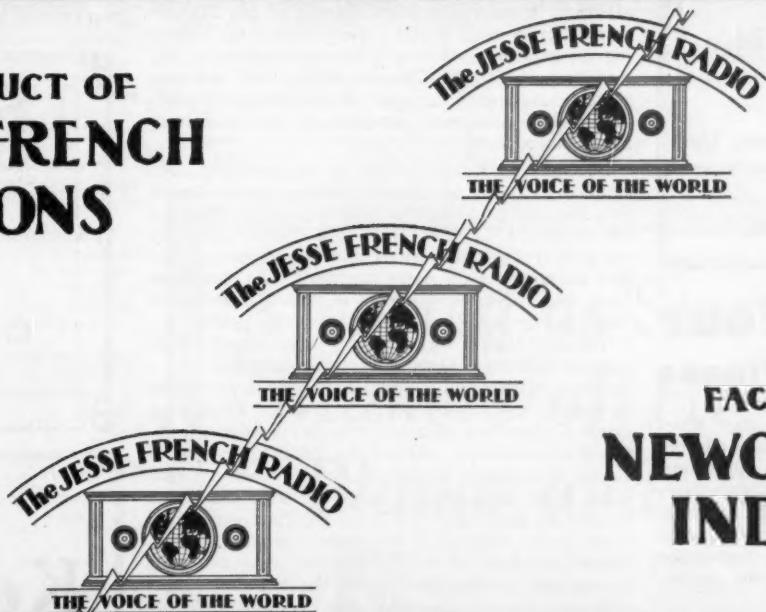
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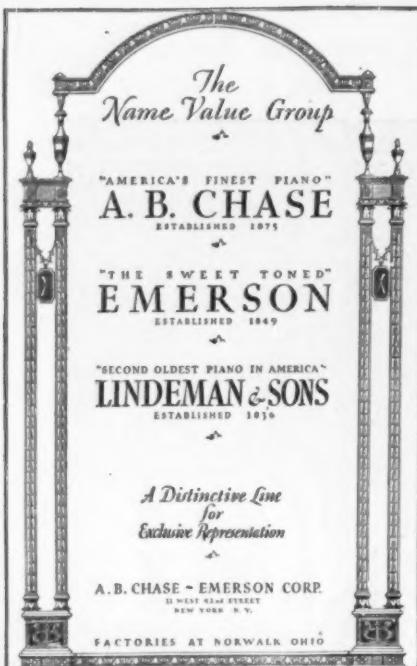
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Piano and Musical Instrument Section

Columbia's Contribution to Schubert Week, Nov. 18-25

Beginning with Monday of next week, November 19, the entire musical world will honor the memory of one of the greatest musical geniuses who ever lived. An entire week has been set aside for the fitting observance of the centenary of the death of Franz Schubert. Gigantic plans have been made to make this event a memorable one. The Columbia Phonograph Company has taken a leading role in these preparations in interesting various musical organizations in the celebration. From another angle, it has also made it possible for its dealers to participate in the celebration by preparing a number of attractions for the dealer.

Among the company's activities for the past twelve months have been the sponsoring of a \$20,000 prize contest for musical composition, sponsorship of research activities for music lovers, and the performance of countless important concerts featuring the works of Schubert. It has also recorded eighteen albums in the Masterwork Series, devoted entirely to Schubert. Of this imposing collection, 80 per cent of the music is unobtainable in any other make of record.

The dealers' means of cooperation were classified in four units.

In the first place, they were urged to devote their stores to Schubert interests during the campaign, and the majority did so. Wholesalers and retailers of other lines of records cooperated after seeing evidence that the movement was widespread and broadly musical rather than primarily competitive. Also music merchants who ordinarily did not give much attention to records ordered liberally of the Masterworks Series when public inquiry sprang up following an amazing and largely spontaneous press and radio report of Schubert activities, both here and abroad. As another product of this interest, dealers observed an increased demand for musical instruments, sheet music and books.

Secondly, or rather parallel to the preceding, educational literature of unusual human-interest appeal was liberally provided for distribution to customers and prospects. This included some twenty essays by recognized music authorities, and facsimiles of Schubert manuscripts and early programs. To date there have been distributed from Schubert Centennial Headquarters over 1,000,000 pieces of literature.

Thirdly, Masterworks dealers were urged to cooperate with the national advertising campaign of the Schubert Centennial Committee which is appearing in leading newspapers of the country. They were asked to run their own advertisements in proximity to the national copy, and thereby identify their stores as the local sources of supply for Schubert material. They were also urged to cooperate with local committees in their observances of the Centennial, and were given suggested programs for distribution. These programs, of course, included suggestions for appropriate music taken from the Schubert Masterworks Series. Another direct tie-up was furnished by a special window display in thirteen colors, showing Schubert as orchestral conductor, in a picturesque purple coat with black velvet collar.

Finally, dealers were urged to be ready for the results of such a campaign, by having adequate stocks of Schubert albums on hand, and to make it a point to demonstrate, wherever possible, the wealth of genuinely popular melody therein. Where no orchestra existed in the town, the dealer was advised to use the 901 Columbia Kolster, to give concerts of Schubert music to gatherings. No funds from the town or private individuals were required. It was found that while there has been great growth of late in the number of American orchestras and chamber music societies, only about 800 cities and towns have as yet any adequate facilities for presenting symphonies and chamber music, so that the concerts of such music given in suitable auditoriums by the Columbia Kolster proved highly effective in developing interest.

The national calendar of Schubert Week follows:

- November 18: Schubert Sunday in the churches.
- November 19: Schubert Education Day (Exercises in schools, colleges, and conservatories).
- November 20: Schubert Civic Day (Exercises by civic and industrial groups, and fraternal organizations, such as the Rotary, Kiwanis, etc.).
- November 21: Schubert Fine Arts Day (Commemorative exercises by art organizations).

November 22: Schubert Day in the Libraries (Exhibits, exercises, etc.).

November 23: (a) Schubert in Industry (Concerts, exercises, by the musical organizations of industries). (b) First performance of the American Prize Winning Work in the Columbia Schubert Centennial Contest, "Symphonic Variations, Homage to Schubert," by Charles T. Haubiel, performed by the Beethoven Symphony Orchestra, New York.

November 24: Schubert Radio Day (Musical programs broadcast from coast to coast).

November 25: Performances of the Centennial Symphony by Kurt Atterberg, written in homage to Schubert, awarded the Grand Prize of \$10,000 in the Columbia Phonograph Company Schubert Centennial Contest.

Expressions

(Continued from page 54)

the difficulties that present to the dealer in the arriving at his segregations of percentages under the different heads that will enable him to view with trust and confidence the outgo and the income that should come in and which must come in if the dealer will but follow the example that is being set in the great movement set in motion by the American Piano Company.

It may be that a dealer will say that he does not take in enough cash to carry on such appropriations as are being represented in percentages in these articles. If a dealer bases his percentages on his cash intake, instead of placing them on the face of his paper, he will be perfectly safe. If his cash intake does not permit of these percentages, then he is either wrong in his gross estimate, or his collection department is at fault. The cash intake is what the dealer should predicate his outgo upon, and this outgo not only means the percentage as to selling cost, but meeting the obligation created in buying.

WILLIAM GEPPERT.

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of
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PIANO KEYS
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General key repairing. Extra heavy beveled Dupont ivory composition tops will increase sale of used pianos. Ivory key-boards sanded, polished, reglued. Write for our complete price-list. Satisfaction guaranteed. Prompt service.

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Write us for our Attractive Propositions

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Executive Offices: Chicago, Illinois

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*America's Finest Instruments
Since 1842*

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The presence of the

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in a piano doubtless means that the manufacturer of the instrument has used the best of material throughout.

The O. S. Kelly Company

Springfield - - - - - Ohio, U. S. A.

THE FAIRBANKS COMPANY

SPRINGFIELD, OHIO

Manufacturer of Piano Plates

Piano and Musical Instrument Section

Jesse French & Sons Enter the Radio Field

The Jesse French & Sons Piano Company has entered a new field of industrial endeavor, a move which has long been rumored, but concerning which details are just coming in. This new activity will bring the Jesse French prominently into the radio field. This is another indication of the vigorous, far-seeing policy which has attracted considerable attention to the Jesse French concern for some time. The piano ensemble idea which was brought out by this company, and which still is enjoying a very active demand, was one of the departures. Incidentally, it may be expected that the new radio will fit attractively into the ensemble, and will be given an opportunity for a volume sale which is unique in the piano business. Through the courtesy of the technical division of the Jesse French concern, the MUSICAL COURIER is able to present the following description of the new Jesse French radio.

Months of investigation led the technical and designing departments of the Jesse French & Sons Piano Company to adopt one of the many popular circuits in common use. This circuit was found to have very highly developed selective qualities, truthful and clear tone reproduction and great volume without distortion. It has been approved by all radio technical experts and salesmen who have had an opportunity of viewing it.

The cabinet work, being designed in the famous Jesse French & Sons case department, is nothing less than perfection. The first model to be brought out, the Madrid Console, is shortly to be followed by two more, a table model and a Consolette. The Madrid Console is adapted from the Spanish and is 48" high, 27" wide and 16½" deep. Its graceful proportion and the delicate carving with which it is decorated makes it a new note in radio cabinet work.

The set employs eight receiving and amplifying tubes (with a rectifier tube in addition). The frequency amplifier and detector comprise one untuned and four tuned stages using two 171 A, one 227 and five 226 tubes. The rectifier uses a 280 tube. Push-pull amplification and an output transformer are features. The set is self-contained with power supply built in. All transformers, choke coils and the condenser block are wax sealed as a protection against moisture.

The tuning is by single dial control and the dial is illuminated. Selectivity is gained by using several broadly tuned radio frequency stages rather than fewer sharply tuned stages, its exceptionally acute selection is one of the strong features of the set.

Overloading of any part of the circuit when it is tuned to operating volume is prevented by the location of the volume control between the antenna and the grid of the first tube. A soft and loud switch, which cuts down the volume of a strong local station, operates in favor of improved control. Full electric operation (light socket) 60 cycle 110 volt AC current.

The set is exceptionally sturdy. It is mounted on a heavy steel base and is wired thru or in the base. All connections are made in the base and the result is an unusually compact and easily inspected mechanism. Magnetic or dynamic speakers are provided at the option of the buyer, the dynamic speaker being slightly higher in price.

The Jesse French Radio is designed to occupy the same high place that has long been held, in its field, by the well known Jesse French Piano. It offers the best in mechanical results and the finest and most beautiful in design and construction at a price which is very reasonable.

Gulbransen Iowa Dealers Discuss Used Piano Problems

An important regional meeting of Gulbransen dealers was held recently in Des Moines, Iowa, under the leadership of John S. Gorman, sales manager of the Gulbransen Company.

One of the serious topics that came up in the deliberations of this meeting was the subject of piano "relics," and the custom of certain dealers in buying used pianos in large lots and disposing of them to their public in place of new instruments. Apparently this is a serious situation in Iowa. It was said at this meeting that this practice continued over a period of years, might result in the eventual practical elimination of new piano sales in the state. It might result also in disgusting the public with the piano as an instrument for home use. There is no question, it was said, that the piano "relic" lacks inspiration to the piano student. The use of an instrument of this sort is unfair to the youngster putting in hour after hour in studious effort. There is further a very great danger in spreading disease through passing old pianos from one home to another, a responsibility that the piano merchant would hardly wish to be mixed up in.

The meetings were held in the Fort Des Moines hotel. John S. Gorman was chairman and principal speaker at the meeting. He outlined the vital needs of the piano business, greater man-power, more honest cooperation and closer working together by all branches of the piano industry. He offered proof of the statement that the public properly approached will buy pianos, by disclosing the results of a year's analysis of sales by dealers all over the country.

CLASSIFIED ADVERTISEMENTS

WANTED—Piano teachers to get in touch with the new "Fun Method" Knox System Inc. of pianoforte teaching. This is marvelously easy to learn and teach quickly popular music and a thorough foundation for classic. A short period of instruction qualifies teachers for positions opening in various cities. Apply: Fun Method School, care of Kohler & Chase, 111 O'Farrell Street, San Francisco, Calif.

Walter Kiehn, advertising manager, outlines a new selling plan developed by the Gulbransen Company, an approach to the public worked out through actual contact with house-holders in more than a score of towns and cities. A complete line of new Gulbransen pianos and radios also attracted much attention from the assembled dealers.

Jones Opens New Branch

The Selzer Furniture Company, Waterloo, Ia., has opened a piano department, which will be operated as a branch of the Jones Piano Company of Des Moines, Ia., American Piano Company representatives in that city. This extension of the firm's activities is quite in keeping with the general policy of that organization, as the company now operates branches in Marshalltown, Webster City, Mason City, and Adel.

Heppe Declares Dividend

At the annual meeting of the stockholders and directors of the Heppe Piano Company, Philadelphia, Pa., the following officers were elected for the coming year: president and treasurer, Florence J. Heppe; vice-president, M. F. McDowell Heppe; and secretary and assistant treasurer, George W. Whitney. The regular semi-annual dividend of 3 per cent. was declared by the directors.

New Maresh Branch in Cleveland

The Maresh Piano Company, Cleveland, O., has opened a branch store in that city at 6710 Broadway, which will carry the full line of pianos, radios, and musical instruments carried in the main store. A. L. Maresh, president, will continue to manage the main store as heretofore, but will also supervise activities of the Broadway branch.

Mallory Piano Co. Incorporated

A new piano store has opened at 316-20 Livingston street, Brooklyn, N. Y., under the name of the Mallory Piano Company. The company is capitalized at \$150,000 under the laws of the state of Delaware. The incorporators are A. L. Miller, A. V. Lane, and C. S. Peabody.

Sherman-Clay Fire

Adjustment in the fire loss sustained recently by Sherman, Clay & Co. is proceeding very satisfactorily to everyone concerned. The fire was in the firm's large San Francisco warehouse. It did not in any way cripple business.

PRIDE

Of course, people take a great deal of pride in the furniture in their homes. This also applies particularly to musical instruments. How they cherish them and give them extra care!

However, will any owner be proud of a piano, phonograph or radio which shows defects in gluing such as checks and loose veneers a short time after purchase? The answer is "No."

You can eliminate these difficulties and manufacture an article of which the owner will be proud for years and years by simply using the right glue.

One of the PERKINS PROVED PRODUCTS if used properly, will insure you of manufacturing veneered products that will not check and on which no loose veneers appear.

PERKINS GLUE COMPANY

Factory & General Office: Lansdale, Pennsylvania Sales Office: South Bend, Indiana

Accepted as Standard by Makers of High Grade Pianos and Phonographs

AMONG the makers of pianos and phonographs are to be found the hardest of "show-me" buyers of finishing materials. Any finish which they use must meet exacting requirements under rigid test conditions. That so many leaders in this field use Mawalac exclusively is proof for manufacturers, and assurance to retail merchants, that Mawalac meets every reasonable demand for a beautiful and permanent wood finish.

To Manufacturers: Our representatives are experts in the application of lacquer finishes. They will gladly cooperate to help you avoid untried methods and costly experimenting.

Mawalac
The Permanent Lacquer Finish
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Maas & Waldstein Company

Manufacturers of Lacquer, Lacquer Enamels and Surfacers

Plant, 438 Riverside

Chicago Office and Warehouse
1115 W. Washington Blvd.



Avenue, Newark, N. J.

Los Angeles Office and Warehouse
1212 Venice Blvd.

November 15, 1928

Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



A View of Present Day Music Offered the Public Via the Reproducing Piano and the Radio—What the Elevating of the Public Taste Means.

For many, many months, The Rambler has been making a study of the quality of music that has been offered the public through the various methods of what we might term the distribution of music. This includes the reproducing piano, the radio, the talking machine, and all that has to do with the giving to the ear of the public music of the best quality. The Rambler has paid particular attention to the class of music that has been and is being offered to the "listener-in" through the aid of a cheap-in-price radio, which is peculiarly located for the reception of the broadcasting efforts, in that it is located on a high hill on the Hudson, untrammeled by any obstructions, in a room twenty by forty feet, with all glass walls, and in an orchard, where there is every opportunity for the sound waves to come clear.

Some Outstanding Radio Offerings

Probably the top notch as to this phase of the study was reached last week through the Roxy broadcasting from the Roxy Theater in New York City, when Beethoven's Fifth Symphony, under the conductorship of Rapee, was given in its entirety. After this, the radio was turned to the reproduction of the Philharmonic-Symphony, with Mengelberg as director, and a symphony of Tschaikowsky. Then, during this same week, The Rambler listened in to the broadcasting of the second act of Verdi's Masked Ball, given by the Civic Opera Company, of Chicago.

There are many who have radios who will all probably have checked the statement made here that this great music was received through the means of the radio in an untrammelled, pure tone result. It must be remembered, however, that this reception was probably received under conditions that are unusual. We all know that musical instruments and the voice owe something to surroundings. In one auditorium the music will be perfect; in another auditorium, with imperfect acoustical surroundings, the music will not be good. It is plain to be seen, however, that when the radio is given a fair chance, as with the piano, the results will be good.

A Surprising Uplift

However, this does not mean that all radios are good. It may be that a good radio will have surroundings that will prove disastrous.

If we compare the programs that now are being sent out by the broadcasters with those of a year or two years ago, there is a surprising uplift as to the quality of music that has been given in the serious programs. Naturally, the broadcasters have got to give what some of the public wants, but it is evident that Roxy hit the high spot when he stated that this giving of the Beethoven Fifth Symphony was the first time that it had ever been given exclusively for the radio. This is in comparison, of course, with the Philharmonic-Symphony, under the baton of Mengelberg, which is sent over the air every Sunday.

There are times when conditions are such that no good music is offered by any station, but the very fact that such music referred to is given out, and is growing, and more and more of it is being sent out, is evidence that the public wants it, or the broadcasters would not continue in their efforts, and give the best music of the past and present under such conditions.

The Reproducing Records

If we turn to the reproducing piano and the records that are announced for November, we will find that there

is that same advancement as is shown in the radio. It may be that the radio is influenced in this direction, or it may be that the first work that was done in this giving of the classics by the reproducing piano brought about the efforts on the part of the broadcasters. Whatever it may be, the fact remains that all music that is sent out to the people to be heard in their own homes has been climbing in a way that is astonishing.

The Ampico

If we take the November bulletin of the Ampico records, we find there an unusual number of rolls of the highest character, as, for instance, there will be found Schubert's Impromptu, Op. 90, No. 4, A Flat, and his Serenade (Ständchen), Ballad, D Minor, with analytical comments. There also is shown two MacDowell numbers, Czardas, and Shadow Dance. Those familiar with the Ampico library know the high character of the records that have been made by the great artists of the day, and these numbers in the November Ampico Bulletin are but a slight evidence that the high character of the music is being maintained.

The Duo-Art

We turn now to the publications of the Duo-Art music, published by the Aeolian Company. There is found two numbers of Felix Mendelssohn-Bartholdy, Songs Without Words; and the Valley of the Bells, by Maurice Ravel; a Jutish Medley, by Percy Grainger; Etude de Concert in F Minor No. 2, by Franz Liszt; Mozart's Symphony in C (Jupiter); and following this Excerpts from Lohengrin, by Wagner, and numerous other compositions of this character.

There is other evidence of the high character of music that is analogous to the radio in the advance list of Red Seal Victor Talking Machine Records, which will be released November 30. If we confine ourselves to the Victor publications of the classics in this November issue, it would take columns to tell it, but the high spots will be found in the statement that the Brahms Symphony No. 4 in E Minor, Franck's Quintet in F Minor, and five records played by the Berlin State Opera Orchestra, conducted by Karl Muck, giving the Overture to Die Meistersinger, selections from Götterdämmerung, and the prelude from Parsifal.

Educating the Public

All these numbers, and there are many others of like character covering the literature of music, can be found in the announcements of the Ampico, the Duo-Art and the Victor. Libraries of other manufacturers can be obtained which will indicate the high character of the music which is being given to the people through the records. Just what this means to the educating of the people to a higher understanding and comprehension and the learning to love music of the best, is now being given to millions of people, where a few years ago it was confined to the few listeners who were able to pay the price to go into the auditoriums where such music was given. Now, however, we find that millions are hearing this music in their own homes, and this constant demand for better music does, The Rambler believes, a great deal for the piano. The fact that the cheap, no-tone boxes that masqueraded as pianos are no longer finding a market in this country is an evidence of the revolutionary character of the transformation of the piano business as a commercial enterprise.

The piano holds a rather remarkable position in the commercial world. It must be part and parcel of the art world, and it must be carried on through its exploitation in the commercial world. Therefore, we find that whatever arguments may be presented, that the art side of the piano is carrying ahead of its commercial side, but without its commercial side the art phase could not be maintained.

Many complain that the radio is suffused with the offerings of the industrial world through the advertising that is given. When we consider the high class programs that are being given out by these commercial enterprises, and that as the advertising values of the radio become more and more apparent, the class of music that is offered as part and parcel of this advertising, gives evidence that the people demand this kind of music.

The Piano Must Advance

The piano men should awaken to this fact, and they should keep pace with this advance. The pianos of the better class now dominate. Before, there was about 10 per cent. of the production of pianos that could be classified as of name and tone value, while the other 90 per cent. was presented in the cheaper makes, and in pianos that were turned out more for quantity than for quality.

We can realize that any increase that comes into the production of pianos at this time is of the higher grades, and this means that the public appreciates tone values

and this through the efforts of those who give to the public the ability to hear this music in their own homes. It is reasonable to believe that hearing such music in the homes of the younger generation coming up with an appreciation that is added to every day in the hearing of classic music in the home, will lead directly to a desire to play the piano, or some other musical instrument, and in this way the musical instruments will arrive to an increased production.

* * *

"Would You Hire Yourself for Your Present Job if You Were the Boss?"

—The Perkins Glue Company Offers a Problem in Business Ethics.

The Rambler is always interested in the little publication of the Perkins Glue Company that is called "The Stick." Quotations have been made from time to time from this valuable little publication. Whoever is the editor of "The Stick," not only has a clear and comprehensive viewpoint, but is possessed of a humor that is penetrating. This is evidenced in small paragraphs that are printed at the bottom of each of the four pages of the publication. In the October 25 issue, there is a little paragraph that says: "Would you hire yourself for your present job if you were the boss?" Now, here is something that will stick in the mind of any man, no matter what pursuit he is following, if he has the faculty of analyzing his own work. When a mistake is made, instead of making inquiries or suggestions or creating antagonisms as to the "other fellow," studies why that mistake was made, and endeavors to learn whether he was at fault, or was it the fault of some one else.

Much time can be wasted in this direction, but it is well for any one who is a member of an organization, large or small, to look into his own work, and study whether he has made mistakes and fortify himself against repeating such mistakes. He then knows that he is liable to do it, and can not blame others for what he himself has done.

You Are Responsible for Your Men

The dominant head of any business organization is always held responsible for the acts of his subordinates. If he is lax in his attitude towards those he is responsible for, or the work that they do but is held responsible for, must take unto himself the fact that he has employees that disregard rules and policies and systems, and can not throw off the responsibility by blaming these employees for what he himself should prevent, either through admonition or discharge.

Any one who does not follow the policies of an organization to which he is selling himself can not accept his weekly wage with a clear conscience, if he is not following the methods prescribed, then he is not giving a return for his salary. This might be told in a different manner by saying that the employee who does not give a good return for the money that he receives is obtaining money under false pretenses.

The conscientious employee will study the systems of the organization that he is with, and this applies directly to what we term the selling laborer. Loyalty is the basis of a return for the stipend one receives for his labor. If an employee is not loyal, if he engages in the whispering campaigns that permeate most organizations, he is false to the trust that is placed in him, in that his work has a yellow streak through it that makes him of little value to any employer.

Whispering Campaigns

The whispering campaigns in an organization are subtle, are hard to declare as to the responsibility, and there is created through these whispering attacks on the organization that is hidden through the word "snitch." There are thousands of men drawing salaries who permit the employees addicted to whispering, which means criticizing the "boss" or members of the organization, but generally it is the "boss" that is criticized the most, and it is here that "The Stick" seemingly intrudes this humorous inquiry.

Let any employee answer this question. If he is honest with himself, if he studies his own failings, he certainly is one that is doing his best to give a return for what he receives, and is honest in his loyalty because he then would be able to answer the question. If, however, he is one of the yellow-backed purveyors of talk that generally originates with those who are failures, he can not answer the question except that he might build up through his lack of analysis of his own abilities the belief that he would make a better "boss," and the "boss" a better employee. In this would show the greatest weakness for the reason that such a man builds up an ego that is detrimental and weakens his own efforts.

The Perkins Glue Company has said something through "The Stick" that will stick like Perkins glue. This is said without any attempt to make an advertisement for the glue that has built to great name value through its quality. This reads like a "bald headed puff," but it is not a puff—it is a statement of fact, and those who know will admit that it is bound to stick.

The length and breadth of America
MUSIC LOVERS ACKNOWLEDGE
KURTZMANN
Quality and Value!

PASSING YEARS establish in the minds of the public definite reputation. Just so, over eighty years the American music lover has come to look upon the Kurtzmann in a light that gives it a niche all its own! At a moderate price it represents the biggest piano value that money can buy. Here is an instrument whose very possession gives lifelong pride—yet purchased for no more than you might pay for a commonplace instrument!

An Equally Great Satisfaction to Sell!

IT stands to reason that an instrument which the purchaser is proud to own, dealers are proud to sell! Holders of the Kurtzmann sales rights know that the outstanding Kurtzmann value is based firmly on outstanding construction. They know that the artistry of fine design, the fidelity of construction and the purity of Kurtzmann tone will earn an ever deepening appreciation of

this splendid instrument among Kurtzmann owners.

Be it a beautiful Kurtzmann Baby Grand or an upright from the well balanced Kurtzmann line, superior value is equally apparent! Kurtzmann is a revelation to those who know piano value. For despite its name, fame and position, Kurtzmann has dared to be moderately priced.

KURTZMANN, truly the Price Sensation of
the Quality Group

C. KURTZMANN & COMPANY
BUFFALO, NEW YORK

MUSICAL COURIER

Weekly Review OF THE World's Music



Photo © de Gueldre

Frederick Stock

Conductor of the Chicago Symphony Orchestra

Who Succeeded the Founder, Theodore Thomas, in 1905, and Is Now Directing the
Organization's Thirty-eighth Season.

